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Borrowing by Motifs and Verbatim Borrowing in the Composition of the Chansons De Geste: a Textual Comparison of Parts of Girbert De Mes, Auberi Le Bourguignon, and Le Chevalerie Ogier.

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BORROWING BY MOTIFS AND VERBATIM
BORROWING IN THE COMPOSITION OF THE
CHANSONS DE GESTE: A TEXTUAL COMPARISON
OF PARTS OF GIRBERT DE MES, AUBERI LE
BOURGUIGNON, AND LE CHEVALERIE OGIER.
[Portions of Text in French].

The Louisiana State University and
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BORROWING BY MOTIFS AND VERBATIM BORROWING
IN THE COMPOSITION OF THE CHANSONS DE GESTE: A TEXTUAL COMPARISON
OF PARTS OF GIRBERT DE MES,
AUBERI LE BOURGUIGNON, AND LE CHEVALERIE OGIER

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
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in

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by
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ABSTRACT

It has been generally admitted that portions of the Old French chanson de geste Girbert de Mes were imitated or copied in the extant versions of Auberi le Bourguignon and Le Chevalerie Ogier. Very little has been said that would prove irrefutably that the two poems just mentioned imitated Girbert rather than being imitated by it. Nor has any attempt been made to determine by what means the imitation was effected, whether by copying from a manuscript source, by rewriting episodes from memory, or by some other method. Furthermore, the type of imitation observed in the case of Auberi-Girbert is not the same as that evident in comparing Ogier and Girbert. In the first instance there is little verbatim resemblance, while in a long segment of the latter, line-for-line and word-for-word duplications are abundant. On the other hand, the plot of a section of Auberi is similar to the Cologne episode of Girbert, whereas an imitation of the plot was obviously not the objective in the duplication that occurs in Ogier-Girbert.

Of two important schools of thought today in the debate over chanson de geste composition, the one subscribes to the idea of written tradition and the separation of the function of writer from that of performer (Delbouille), while the other, using motifs and formulas as groundwork for study, has concluded that composition was oral and the domain of the performer (Rychner).

Attempts to determine which poem is the source and which the imitator proved less fruitful than an examination of the exact relationships of motifs and duplications of motifs in the two poems that

do not present a case of verbatim borrowing. Likewise, in the second case of imitation, the manner in which groups of lines have been redistributed, the plot redefined, the characters re-delineated, etc., yields considerable information about the methods of composition employed. In the first instance we observed each poem duplicating motifs within itself while at the same time echoing motifs in the other poem. Neither author was, then, simply repeating a familiar story, but was recomposing, using the same motifs in a way consistent within his own poem. In the second case another sort of recomposition is apparent, in which motifs played no rôle whatsoever. The nature of both borrowings, however, indicates that the imitator in each case was sufficiently familiar with his source to forego the aid of a written text as the sole basis for his imitation.

INTRODUCTION

The problem posed by an investigation of the relationship of Girbert de Mes to other chansons de geste is, fundamentally, the problem of composition. Conscious or unconscious imitation is involved in each case, either on the part of Girbert or on the part of one or more of the other poems, but as each poem is compared to Girbert, the techniques of imitation are evidently different. If all versions of each poem could be taken into consideration, there would be two essential aspects of the investigation:

- 1) the comparison of the various texts of one poem
 - a) the comparison of variants of one version
 - b) the comparison of the different versions
- 2) the comparison of two or more poems
 - a) the comparison of one version of one poem with one version of another poem
 - b) the comparison of several versions of one poem with one or more versions of another.

If some type of borrowing is evident from the start, as it is in this case, there are two questions involved, each of which may have some bearing on either of the two aspects of the investigation as stated above:

- 1) the possible types of borrowing (involving actual composition)
- 2) the possible methods of arriving at a given text (involving either copying or composition)

There are three possible types of borrowing, and the type involved in a particular pair of versions or poems is obvious from a comparison of the texts themselves:

- 1) verbatim borrowing, with changes in proper names and other details when necessary to suit the poem in question or to suit the part of the poem in question. (example: Ogier and Girbert)
- 2) the borrowing of themes or the elements of a plot, sometimes rearranged or altered internally to suit the individual poem, but not reproduced verbatim. In this case the assonance of the laisses that correspond in content is usually different. (example: Auberi and Girbert)
- 3) the borrowing of motifs closely connected with the plot of one poem and adapted to another poem which has little else in common with the former. (example: Le Charroi de Nîmes and Girbert)¹

Attempting to determine the way in which one of these three types of borrowing occurred is less simple and gives rise to the second question, that of actual production of a given text. This in itself is really a double question, since the production of a text might have as its goal preservation of a model (written or oral) or, on the other hand, creation of a new version or a new poem. The truth might well lie somewhere between the apparent alternatives. If preservation of a model were the object, the production of a text might have been accomplished by the following means:

- 1) a scribe copying from a manuscript (or several manuscripts)
- 2) a scribe copying from a dictation or recitation
- 3) a jongleur (or trouvère) transcribing his own or someone else's composition from memory.

Whether the source was oral, written, or memorized is important in studying variants. The type of source may be indicated by the technique of the writer (scribe or jongleur) and, vice versa, the reading

¹There are several motifs in lines 1-376 of the Charroi de Nîmes (ed. E. Lange-Kowal:ms. D) that are to be found also in Girbert. The wording is similar and the motifs are grouped in the same way.

of variants may lead to conclusions about which of the three methods above was used in producing a particular text.

The author might have composed in one or more of the following ways:

- 1) by re-telling a story familiar to him or already memorized, improvising and making changes in details, order of laisses, etc. (result: recomposition or new version)
- 2) by using memorized formulas and familiar motifs to create a new story. (result: new poem)
- 3) by using themes or elements of the plot of a familiar, but not necessarily memorized story, as parts of a different one. (result: new poem)
- 4) by using a written text as a source for sections he adapts to a different poem or version. (result: new poem or new version)
- 5) by using a written text as the chief model but deliberately making changes. (result: new version or recomposition)

The production of a written text, then, can at least theoretically be traced, beyond the three copying methods listed above, to either a single written text of which we possess the original or, more likely, a copy or copies, or else to an oral text.

This is quite a different problem from that of ultimate oral or written sources. The immediate source for either written or oral composition might have been written or oral or, in the case of the second possibility noted above, neither, though this does presuppose at least a tradition of some kind. Likewise, the purpose (recitation or reading) to be served by a particular text is not of primary concern in attempting to determine the methods of borrowing involved in the composition of the poems to be discussed. It is the methods used in composing and transmitting the poems that must be explored if the problem of

imitation is to be investigated; on the other hand, it may be that in some instances a comparative study of two poems whose composition involved imitation of one by the other will be the surest guide to conclusions about composition and transmission.

The works by Jean Rychner and Maurice Delbouille represent two different (but not necessarily contradictory) points of view on the problem of composition and transmission. In the most extreme expression of their respective theories, Delbouille considers both composition and transmission to have taken place by means of written texts, while Rychner thinks the second process was oral and the first sometimes so. But once all qualifications of their views have been taken into account, the differences do not appear so unreconcilable.

Delbouille visualizes the rôle of writer (*trouvère*) to have been separate from that of performer (*jongleur*) -- but not in all cases.² Rychner believes the two functions were carried out by one person, the *jongleur*.³

Delbouille's *jongleur* memorized the poems of the *trouvère* perfectly and performed them without improvisation, but in a style that suggested improvisation.⁴ Rychner's *jongleur*, while a master at

²Maurice Delbouille, "Les Chansons de geste et le livre", La Technique littéraire des chansons de geste, Actes du Colloque de Liège, septembre 1957, (Paris: Société d'Édition "les Belles Lettres", 1959) pp. 328-330; 333.

³Jean Rychner, La Chanson de geste: essai sur l'art épique des jongleurs (Geneva: Droz, 1955), p. 35.

⁴Delbouille, pp. 305 and 402.

improvisation, at least on occasion, might have memorized a particular poem well enough to reproduce it later in much the same form.⁵

When the trouvère-jongleur did combine the two skills of writing and performing, the feat of memorizing and that of re-composing became the province of one individual, just as in the case of Rychner's jongleur, the only differences being that Delbouille's trouvère-jongleur memorized perfectly and Rychner's did not necessarily do so, and the trouvère-jongleur re-composed on paper, while Rychner's author-performer improvised as he recited. We have already seen that one of Rychner's qualifications eliminates at times the first difference; Rychner also states that a jongleur might occasionally have re-composed as he wrote down a poem.⁶

The texts, according to Delbouille, were transmitted by manuscripts.⁷ Rychner maintains they were transmitted orally.⁸ But Delbouille concedes in at least one case (the Couronnement de Louis, Ms. D) that a text was copied from memory.⁹ Their respective positions do remain fairly strong, however, for written versus oral transmission.

The one argument that seems to remain completely unaffected by the exceptions to each viewpoint mentioned above involves the emergence

⁵Rychner, La Chanson de geste, p. 33.

⁶Rychner, La Chanson de geste, p. 36.

⁷Delbouille, pp. 324-325 and 335.

⁸Rychner, La Chanson de geste, p. 36.

⁹Jean Rychner, "Observations sur le Couronnement de Louis du manuscrit B. N. fr. 1448," in Mélanges de Linguistique Romane et Philologie Médiévale offerts à M. Maurice Delbouille (Gembloux: Duculot, 1964), II, 635.

of different versions of a single poem and variant readings of a single version. Delbouille stresses the importance of distinguishing within the entire group of texts of one poem the sub-groups, each of which presents a different version.¹⁰ Rychner does not dwell on this distinction, but does not totally ignore it either. The emphasis he places on oral as opposed to written transmission, though, leads him to propose further distinctions:

Les transformations de toutes sortes subies par les textes jouent un tel rôle dans la littérature médiévale qu'il y aurait grand avantage à distinguer avec plus de précision leurs différents types. . . . La dégradation involontaire d'un texte par une mémoire infidèle diffère profondément d'un remaniement, bien que remaniement et dégradation mémorielle puissent se conjuguer.¹¹

To summarize the main difference in the positions:

- 1) Different versions result from re-writing; different variants of one version result from re-copying.¹²
- 2) Different types of textual differences result from
 - a) re-copying
 - b) re-telling (involving deliberate improvisations)
 - c) attempts to copy from memory (involuntary changes)
 - d) re-composition combined with (c)
 - e) transcription from a recitation.¹³

¹⁰Delbouille, p. 379.

¹¹Rychner, "Observations," p. 647.

¹²Delbouille, pp. 377-380.

¹³Rychner, La Chanson de geste, pp. 35-36, and "Observations", pp. 647-648.

The problems to be unraveled by a comparison of Girbert with the other texts that indicate borrowing are:

- 1) In each case, which is the source and which the imitation?
- 2) How was the borrowing done, that is, which of the theoretically possible means of producing a text was/were used to produce the imitation?

In the study that follows we shall deal with a very limited number of *laisses* from Girbert and their relationship to a likewise limited portion of Auberi. This choice has been made because it is generally accepted that there is an imitation involved here on one hand or the other but, despite tentative suggestions as to the nature of the imitation, no detailed comparison has as yet been undertaken. In the last chapter another case of imitation, involving Girbert and Ogier, will be discussed briefly.

Choice of manuscripts presents no small problem in a study such as this. The problem is aggravated by the fact that there are so many extant manuscripts of Girbert (19, plus fragments) whose classification has not been thoroughly re-examined since the late 19th century. Add to this the availability in a published transcription of only one manuscript that contains the section of Auberi that concerns us, and the scarcity of descriptive information about the other four manuscripts, and the necessarily arbitrary nature of any choice should be apparent. The Keller and Tobler transcriptions of Ms. R (Vat., Regina 1441) of Auberi have been used because they are available and there is no indication that any of the others are preferable for our purposes. For Girbert, Ms. M (B.N., fr. 1622) has been selected to complement Ms. A (Arsenal 2983) which is available in the edition of

Pauline Taylor. These two manuscripts offer two divergent traditions in versions of what is probably the earliest period represented (13th century).

A description of the Auberi manuscripts is available in the introduction to Benary's edition of the later part of Auberi.¹⁴ There is more published information about the manuscripts of the Lorraine cycle, but with the exception of the comments by Bonnardot, Viator, and Stengel, there have been no thorough studies to substantiate estimates about date, dialect, and the manuscript family in general. To supply the commonly accepted data about the entire group of manuscripts would be simply to reiterate what is already outlined in Taylor's edition of Girbert¹⁵ and in Gittleman's study of Garin.¹⁶ Since Ms. M (B. N., fr. 1622) and Ms. D (B. N., fr. 1461) have been examined in microfilm copies, some additional comments can be made here that may help to shed some light on what the copyists were most concerned with; and a summary of observations that have been made about Ms. M, both in itself and in relation to Ms. D, added to personal observations, will bring attention to a few of the many questions that remain to be answered about this and other manuscripts of Girbert, and consequently to the impossibility of knowing at present precisely what is the relationship between Ms. A and Ms. M.

¹⁴Walter Benary, "Der zweite Teil des 'Auberi'", Zeitschrift für romanische Philologie, 50 (1930), 385-388.

¹⁵Pauline Taylor, ed., Gerbert de Mez (Namur: Secrétariat des Publications, 1952), xxi-xxvii.

¹⁶Anne Iker Gittleman, Le Style épique dans Garin le Loherain (Geneva: Droz, 1967), pp. 11-20.

Manuscript M was copied in the thirteenth century and includes the text of Garin, Girbert, and Ansey's.¹⁷ In the portion of the manuscript containing Garin and Girbert, there are two changes in the hand; one after folio 176¹⁸ and a second after folio 256.¹⁹ The first change affects Girbert significantly, since not only the scribe, but the source as well change at this point.²⁰ Both Bonnardot and Vietor therefore use two designations when referring to Ms. M. "M" for folio 1 to folio 176 and "Ma" for folios 177 to 259 are the symbols used by Vietor and which are still in use today.

Manuscript M is one of four manuscripts (EMPX) still referred to today as the "lorrain" group.²¹ The term has probably been retained for convenience's sake; Bonnardot was the first to suggest that EMPX shared a common text and were written in a Lorraine dialect.²² The only other student of the manuscripts who has expressly concurred in this judgment is Marseille, who says without further clarification that all four very obviously originated in Lorraine.²³ Vietor

¹⁷François Bonnardot, "Essai de classement des manuscrits de la Geste des Loherains", Romania, 3 (1874), 197; Wilhelm Vietor, Die Handschriften der Geste des Loherains (Halle:Niemeyer, 1876), p. 10; and Taylor, p. xxii.

¹⁸Bonnardot, p. 218; Vietor, pp. 10 and 28.

¹⁹Bonnardot, p. 228.

²⁰Bonnardot, p. 218; Vietor, p. 10.

²¹Taylor, p. xxvii; Gittleman, p. 12.

²²Bonnardot, p. 218.

²³Hermann Marseille, Über die Handschriften Gruppe EMPX der Geste des Loherains (Marburg: Pfeil, 1884), p. 5.

acknowledged, though quite independently, the same close connection of the four manuscripts but expressed reservations about their origin and, consequently, dissatisfaction with the term "rédaction lorraine". Subsequent writers have continued to use the term without expressly accepting or rejecting its connotation as regards either origin or dialect. Since Bonnardot introduced the designation, and since we will be dealing in this paper with manuscript M, it ought to be mentioned here that Bonnardot himself seemed uncertain at times of the origin of M²⁴ and nowhere gives any extensive or conclusive proof that the language is that of Lorraine (See Bonnardot, p. 220 for the only mention of a Lorraine trait, the ei - é assonance). As for the portion of Ms. M referred to as M^a, its origins have not been defined with any greater success.²⁵ Bonnardot is very confusing on this subject; as a matter of fact he contradicts himself by saying, on page 228, that at folio 177 "la main change . . . mais la justification reste partout la même, et aussi la langue", after having stated on page 218 that "la main change et avec elle changent non-seulement l'écriture et la langue, mais aussi la leçon et la justification des feuillets". The remarks on page 218 are correct.

Though the dialect of the manuscript has not been thoroughly analyzed and its provenience has not been determined, the close relationship of M to EPX has been established, if not by any single

²⁴Vietor, pp. 28 and 29; Bonnardot, pp. 218 and 228.

²⁵The distinction between M and M^a is not always made; Gittleman, Taylor and Silver all use M for the entire manuscript.

scholar, at least by a consensus of several working independently of each other.²⁶ M^a is not included by Bonnardot and Vietor in the group "lorrain".²⁷ Bonnardot considers the format important in arriving at the conclusion that M^a is of a different family from M;²⁸ M has thirty lines per column regularly, whereas M^a varies between thirty and thirty-two. Vietor is concerned only with the actual readings and classifies M^a, M, P, and EX as deriving from a common source (x) through the intermediary of four lost manuscripts.²⁹ The group EMPX has not been regarded as particularly close to the original version of either Garin or Girbert. On the contrary, Vietor places the group almost at the end of his manuscript genealogy (p. 32); for him, as for Vallerie and Taylor more recently, the group ABC represents a text much closer to the original.³⁰ However, the results of Lecoy's examination of place names in the first part of Girbert (to "Grans fu la guerre") indicate that M is in some instances more reliable -- at least more credible geographically -- than A, but still less so than certain

²⁶Bonnardot, p. 261; Vietor, pp. 28-29, 32; Marseille, pp. 5-9; and Maurice Silver, ed., Girbert de Mes, According to Manuscript B, Diss. Columbia University 1942, p. 21.

²⁷Marseille apparently did not study this portion of Ms. M.

²⁸Bonnardot, p. 219.

²⁹Vietor, pp. 28 and 32.

³⁰Vietor, p. 18. Josephine Vallerie, ed., Garin le Loheren According to Manuscript A (Ann Arbor: Edwards Brothers, 1947), pp. 13-14; and Taylor, pp. xxv-xxvi.

other manuscripts,³¹ and Gittleman, though reserving judgment on M, rejects A as the best text.³²

Manuscript M is written in a rather crude hand; at least it is very difficult to read when compared to M^a, D or D^a. The scribe seems to have been unsure of the meaning of the text in several places. This is clear from re-written letters, as on line 6, folio 165a ("La ve-ïssiés .i. bataille belle"), where "belle" has been marked over and remains unclear, or on line 9, folio 167c ("Le chief devant et la queue autresi"), where "heue" was written at first, the "h" was traced over with the sign for "con", but "q" is obviously required. Especially in the case of proper names, the scribe tends to imitate the lines that make up the letters rather than to attempt to put down a word that had some meaning to him personally; for example, in "G---- de lans va en lescu ferir" (152b, 27), the first word is apparently "Guion", but the scribe has not copied it as such and seems to have simply drawn some random lines. There are also examples of an obvious failure to comprehend not just one word, but the thought in the original. Folio 163b, 15, "Ja fu il fiz au Loherain chastele" and 163c, 17, "Et la roine les assist les ale", where the last word must actually have been "elle", are two illustrations selected at random. Perhaps we can include here the occasional uses of the abbreviation "ꝥ" for the syllable "es".

³¹Felix Lecoy, "Sur Gerbert de Metz: Lieux et Date," Romania, 77 (1956), 418.

³²Gittleman, pp. 12, 63-68.

At times, although the meaning of the sentence and the individual words are clear enough, spelling seems to have presented some difficulty. The scribe was not familiar with a generalized use of the letter -z, but his source must have used both -s and -z. It will be noted in the lines transcribed in the appendix that he uses -z rarely and usually in the words "ainz", "ez" and "fiz". He has three different ways of writing the symbol and apparently did not quite understand what it represented. In some words it resembles a t superimposed on an s, in others a semi-colon, and in others is easily recognizable as a z. Another spelling problem appears to have existed in the final syllables of a few laisses, for example the laisse in -ai, folios 157d and 158a, where there seems to have been an attempt to render all final syllables by "ait". At this point there is quite a noticeable variation from the reading of Ms. A and Ms. D. The former departs in context, the latter chiefly in spelling. A more typical example is provided by the laisse in -i, folios 156b and 156c, where at least five words seem to end in -in quite illogically.

Another characteristic of the work of M's scribe is his apparent tendency to think ahead and at times supply a formulaic phrase or word which, after a glance at his source, he marks for deletion and corrects by the addition of a second phrase. It is equally possible that the source contained errors which the scribe of M in some cases copied before correcting, and in other cases overlooked. At times the phrase marked for deletion would have interfered with the assonance or would have been meaningless or incorrect in this particular context.

The manner in which the manuscript was copied indicates that the scribe of M had one written source and that either this source was almost illegible in places or, more probably, the scribe, through general ignorance or ignorance of the dialect of his source, had great difficulty in duplicating his model. It is not a neat or an elaborate manuscript and adding this fact to what has been said above, we may tentatively conclude that the purpose of its production was the preservation of the source in as faithful a copy as possible under somewhat unfavorable conditions.

Although Ms. D has been classified as belonging to a different group from Ms. M, it offers variant readings but not a different version of the portion of Girbert we are studying. It is of approximately the same date as M so far as is known but presents quite different characteristics, due perhaps to the abilities or inclinations of the scribe himself or to the purpose for which the manuscript was prepared. An examination of the text and a comparison with A and M seems to bear out Bonnardot's contention that D is a somewhat inaccurate transcription of the "original", but shows "chez son auteur une culture intellectuelle supérieure à celle de la moyenne de ses confrères en copie" and "la connaissance de la façon dont se 'fabriquaient' à son époque les chansons de geste remaniées."³³ At the very least it must be said that the scribe of D took care that what he put down

³³Bonnardot, p. 224.

be readily intelligible. The manuscript is slightly more elaborate than M, including some illustrated initials.

Ms. D was originally chosen for study in hopes that it might offer a version different from that of M, since it has been so classified.³⁴ One drawback of such classification is that it is based on the entire manuscript without allowances for particular episodes in which two manuscripts may be in almost complete agreement. We find in comparing M and D that, as far as the Cologne episode is concerned, they represent the same tradition, so that within the limitations of our present study the main interest in referring from time to time to Ms. D lies in the fact that it tends, by its consistent clarity relative to M, to lend support to our impression of an effort on the part of M to copy and preserve, in short to consider the source as all-important, however obscure it might have seemed to the scribe. This is of course to argue that M, though confusing at times, is more reliable than D if we are seeking to approach a lost source.

We shall give one detailed comparison of a short passage as it appears in all three manuscripts (M, D, and A) by way of indicating the sort of interrelationship that needs study and clarification for the entire poem in all manuscript versions. The passage occurs after the Cologne episode in M, folio 170c, 5 - 170d, 10; D, folio 141a, 1 - 141b, 5; and A, lines 4593-4607. (The text of all three manuscripts appears in Appendix I below.)

³⁴Bonnardot, pp. 222 and 261; Vietor, p. 32.

The assonance in these lines caused some confusion on the part of the scribe of D and led him to begin a new laisse after changing the original -i^é assonance of the beginning of the first laisse in the group to an -an assonance. Not satisfied with the juxtaposition of -ien, -ier, and -i^é, after the first three lines (which are the same in M, D, and A) he has written "Folcheranz" instead of "Folchier", "li cuens de gertanz" instead of "li cuens Desiier", "le ferranz" instead of "l'anforciéz." "L'anforciéz" has to have been in M's source since he writes "lanforcien", confused no doubt by the spelling -z; there is no plausible explanation for this form other than that the scribe of M was trying to copy exactly what he saw. D's scribe then begins a new laisse with the assonance regularly in -i^é and -ier, and which matches M rather faithfully. Manuscript A is even farther removed from the tradition of M; the same three lines in -ien are preserved at the beginning of the laisse, but A has undergone the same transformation that we observed in D, except -- and this should be proof enough that different writers worked consciously on changing this portion for the sake of the assonance -- the following lines, while in -an, do not provide variants to the fourth through the eighth lines of the laisse in D. Instead, A offers a summary, in 10 lines, of the remainder of the laisse in M and D, now once again offering variant readings. Both A and D or their sources have obviously done some amending of a text that resembled that of M. The writer of A must have felt uncomfortable about the procedure used by D's writer. D has begun a new laisse with an unsuitable phrase: "Il et Tiebauz d'Aspremont li guerriers," a formula not only unusual in itself as the first line of

a laisse,³⁵ but constituting the continuation of a compound subject begun in the preceding line. A has solved this problem by summarizing this troublesome portion and not beginning a new laisse until one is provided by the source.

It seems, therefore, unsafe to make any assumptions about the relative "authenticity" of any manuscript before more studies of this sort have been done. For this reason we have often used both texts M and A in comparison with Auberi, but with the understanding that even this is unsatisfactory, as we are dealing with a much too limited number of the available possibilities.

³⁵Gittleman, p. 91.

CHAPTER I

DEPARTURE AND ARRIVAL

In mentioning similarities between Girbert de Mes and other poems, R. K. Bowman notes the episode common to Girbert and to Auberi in which a queen and her daughter fall in love with the hero.¹ The parallel between the two poems goes farther than this. A similar episode, involving only one woman, the wife of Count Baudouin of Flanders, occurs later in Auberi and is combined with an incident resembling one that takes place in Girbert as part of the first episode mentioned above: Auberi defeats the pagan king of Frise, takes his marvellous white horse, gives it to the Count at the latter's request, but finally demands that the horse be returned. Bowman's hypothesis that the author of Girbert imitated Auberi in the first parallel episode is based on the observation that the events after the battle in Girbert do not relate very logically to those preceding the battle. The same might be said of Auberi; in both poems the queen's love for the hero might be termed extraneous by some standards. Whichever poem was the source, the imitation that took place was a more complex procedure than the direct borrowing of a single episode, for Auberi not only continues with another similar situation but combines this second one with incidents, speeches, and tableaux recalling other motifs and passages from Girbert. These

¹Russell Keith Bowman, The Connections of the Geste des Loherains with other French Epics and Mediaeval Genres, Diss. Columbia University, New York, 1940, pp. 65-70.

are not identical in the two poems, nor do they follow in precisely the same sequence, making it difficult to determine which is the original and which the imitation.

The structure of the episode at the Bavarian court² is simpler than that of the portion of Girbert partially corresponding to it.³ In Auberi the topics are treated in sequence and are not intertwined; they can be summarized as:

- Arrival
- Equipping by the host
- Battle
- Love intrigue
- Quarrel with Ouri's sons and their death
- Departure
 - a. Farewell (queen only)
 - b. Departure (involving pursuit and battle).

No such sequential grouping of topics is possible in Girbert, which is more involved, partly because of the capture of the horse and the ensuing quarrels. The events are narrated in this order:

- Arrival
- Beginning of love intrigue
- Battle
- Beginning of quarrel over Flori
- Resumption of love intrigue (princess)
- Recollection of wars and decision to depart
- Resumption of quarrel over Flori
- Resumption of love intrigue (farewells)
- Conclusion of quarrel over Flori
- Departure

²Adelbert Keller, ed., Romvart: Beitrage zur Kunde mittelalterlicher Dichtung aus italienischen Bibliotheken (Mannheim: Bassermann, 1844), pp. 227-243.

³Taylor, pp. 93-123: and Ms. M (B. N., fr. 1622), folios 161a through 170a. All further references to Ms. A are to Taylor's edition.

The next adventure of Auberi and Gaselin⁴ resembles both the episode in Bavaria (Auberi) and the episode in Cologne (Girbert). Almost all Girbert's Cologne adventures are represented (though not duplicated in details) in the combined Bavaria and Flanders sections of Auberi. Events at the courts of Courtrai and Arras are related as follows:

<u>Courtrai</u>	<u>Arras</u>
Arrival	Arrival
Love intrigue	
Battle	Battle
Love intrigue	Horse (capture and quarrel)
Departure	Departure

The Arras episode obviously duplicates to some extent those of Courtrai and of Bavaria, but, more important, it adds the winning, losing, and re-winning of the horse Blanchart. In Auberi, then, we can speak of three settings for a scene that parallels the whole Cologne scene of Girbert: Bavaria, Courtrai, and Arras. In the first two of these, the hero is involved with the wife of the lord he is temporarily serving and fighting for, and in the third, he quarrels with his lord over a horse he has won in battle.

In comparing various parts of Auberi with the Girbert Cologne episode, it will be convenient to base a discussion on themes and motifs rather than on a strict adherence to the chronology of Auberi, due to the fact that at least two episodes in Auberi correspond to this single one in Girbert. The first theme involved is the hero's

⁴Adolf Tobler, Mittheilungen aus altfranzösischen Handschriften, I (Leipzig: Hirzel, 1870), pp. 17-135.

departure from one court and his arrival at another as a "soudoier."

It is related through use of the following motifs:

1. The Journey
2. The Arrival
3. The Greeting
4. The Hero's story as he identifies himself
5. The Ruler's gratitude
6. The Lodging with a bourgeois
7. Motifs describing poverty or wealth, connected generally with the theme of the hero's poverty.

Auberi treats the journey and arrival twice, once in the Bavaria episode, once in the Courtrai episode. The Girbert passage and the two in Auberi show the journey, the arrival and the mention of the ruler, then a repetition of the arrival, followed by the greeting. It is difficult to separate these three motifs, but, somewhat arbitrarily, we will compare the different versions of the journey and the arrival as if they made up one unit.

At the beginning of the Bavaria episode in Auberi, the journey and arrival at Ouri's court reads like a summary of the corresponding passage in Girbert; it is very close especially to the beginning of *laisse* 69 of Ms. A, though there are no word-for-word equivalents. The parallel passage in the Courtrai episode of Auberi is much longer and includes many digressions from the narrative as it is presented in the Bavaria episode and in Girbert.

The entire text of these two motifs as they first appear in Auberi is as follows:

Vait sen auberis acoite desperon
 O lui enmaine garselin le baron
 Maint pais passent maint borc et maint donion
 Jusqua bauiere ni font arestisson
 A rainne borc uinrent li compaignon
 La tint sa cort rois ouris li preudon
 Gerre li font et sene et esclauon
 Et rous et gafre cil encriemne felon
 Atant es uos uenu le borgignon
 Contre uont .r et guedon
 Por esgarder quil il est et qui non

Auber. descent li gentis et li ber
 Et garselins qui molt fait aloer
 Sus el palais le uet .i. nies conter
 En contre uont li demaine et li per
 A grant merueille le querent esgarder
 (Keller, p. 227, ll. 5-20)

Of the other versions being discussed, the closest correspondence is with Girbert, Ms. A, where line 5 above corresponds to the first line of laisse 68:

line

3561 De la cort part Gerbers, li dus chadoigne.
 3562 Parlant s'en va au duc de Berjeloine.

 3569 Passent les terres et les contrees longues.

 3577 Gerbers, li dus, trespasa le païs

 3579 Ne sejorna tant qu'a Couloigne vint.

 3581 Dedenz estoit li fors rois Anseïs.

 3583 Conbatus s'ert as Saines et as Fris
 3584 Et as Danois et as Amoravis.

 3605 Atant es voz et Gerbert et Gerin.
 3606 Il descendirent a .i. perron marbrin.

 3607 Belle est la place la ou Gerbers descent.

The parallel passage in Ms. M, with slightly different readings, a different arrangement of lines within each laisse, and the lack of any variant of Auberi, line 7 above, has nevertheless much the same

relationship to Auberi as does Ms. A. The few details worthy of note because of a departure from A's reading are: the first line of the first laisse, which is more like Auberi, line 5 above (M, 161d, 1); the different point at which the following laisse begins when compared with Ms. A (161d, 15); the reference made by the messenger to Gerin as Girbert's "niés" (162a, 1); and the description of Girbert before he greets Anseÿs (162a, 17-20).

The first three lines of the journey motif in the Courtrai episode resemble the first three in the Bavaria episode, though the assonance is no longer the same:

Vait s'en Aubris sans nule demoraigue,
O lui en maine moult petite compaignie.
Trespasse ont mainte terre soutaigne.
(Tobler, p. 19, ll. 25-27)

Among the lines that describe the itinerary, there are several that seem to recall lines from Girbert, for example: "Parmi Ardenne prenent a traueser" (Tobler, p. 21, l. 17), to be compared with 161d, 10 of Ms. M: "Parmi Ardene brochent et esperonent", and lines 3570 and 3579 of Ms. A. No variant is present in the journey to Bavaria. The Courtrai passage joins all three other versions in the two lines

Il et ses nies ne se uont arestant,
A Cortrai trueuent Baudouin le uaillant.
(Tobler, p. 22, ll. 21-22)

In common with both versions of Girbert are the following two lines for which the Bavaria passage has no variants:

Auberis descent au perron maintenant
(Tobler, p. 22, l. 24; cf. Ms. M, 161d, 13 and Ms. A, line 3606)

Tous les degres uont el palais puissant.

(Tobler, p. 22, l. 27; cf. Ms. M,
162a, 26 and Ms. A, line 3616)

There are elements in this section of Girbert that occur in neither the Bavaria nor the Courtrai sequences at this point. One of these, Girbert's lament at having to temporarily abandon Hernaut's defense, recalls, just before the journey to Courtrai, Auberi's expression of grief over his father's imprisonment:

Hé, Hernaus sire, cis secors vos asloinge
La le querrons ou Ihesus le nos doingne.

(Ms. M, 161d, 8-9; cf. Ms. A, lines
3565-3566)

He Basin pere, com sui de vos marris!
En prison estes, et ie dolens mendis.

(Tobler, p. 18, ll. 6-7)

Very shortly after these words of Auberi, Gaselin suggests they take refuge in Flanders (Tobler, p. 18, ll. 9-14). Similarly, it is Gerin who persuades Girbert to offer his services to Anseÿs, in a scene just before the departure for Cologne (Ms. M, 161b, 30 - 161c, 5). The second element in the Girbert narrative that does not occur in Auberi is the report of the messenger to the ruler, telling him of the arrival of the hero. The messenger has been impressed at the sight of Girbert's retinue:

Mais ne sunt mie de gent a escheri
Que il n'en aient mil chevalier eslis
As beles armes et as chevaus de pris
En lor compaignie ne troverés roncín
Mais palefrois et destriers de grant pris.

(Ms. M, 162a, 2-6)

Gerbers amainne .m. chevaliers de pris.
Piex ont de martre et blihaus de samis
Et si ont tuit bons destriers arrabis.
N'a en lor route ne mulet ne roncín.

(Ms. A, 3600-3)

The theme of the hero's poverty is frequently present in Auberi but is not a major theme of Girbert in the Cologne episode. While both heroes are impoverished, the friendship of Pepin's queen for Girbert (a recurring theme in that poem) has allowed the author to portray his hero's arrival as an impressive one because of the queen's gifts. This is in keeping with the rest of the poem, in which the hero's struggle is not essentially for material goods, but for the punishment and defeat of his enemies. Auberi, at least in the earlier part of the poem, is a less heroic figure and is often pictured as lacking in both material and moral resources. For whatever reason, though, the impression made by Girbert is reversed in the case of Auberi, but the same motif is used. Compare the words of Auberi's "oste" in the Bavaria episode with those of the messenger quoted above:

Que ie uos uoi si poures et mendis
 Cil enfes est si pourement vestis
 Je uoi quil na pelicon vair ne gris
 Chaucès de paile ne sosleres lacis
 Nentre uos .ii. naues que .ii. ronchis.
 (Keller, p. 229, ll. 3-7)

He goes on to describe the courtiers who have ridiculed Auberi:

Plus de .ii. mille chascuns est bien garnis
 De palefrois de cheuaus de roncis
 De piax de martre de pelicons hermins
 De coupes dor hanas dargent massis.
 (Keller, p. 229, ll. 16-19)

The same motif is being used here as in Girbert, but with a different sense as it relates to the hero. The motif occurs in the Bavaria episode only after the first words exchanged between Auberi and Ouri, and so occurs after the journey and arrival motifs. As for the messenger himself, there is one line in the Bavaria section (Keller, p. 227, line 18) that makes reference to a messenger informing Ouri

of Auberi's arrival and which occurs at the same point in the narrative as the messenger's report to Anseÿs. The stereotyped description of Girbert as he is about to greet Anseÿs follows in Ms. M a reference to his impressive retinue (162a, 13-20) which is also present in Ms. A (3609-3611). Neither motif appears in Auberi, but Auberi's appearance is the subject of comment by the Count's court as he arrives in Courtrai. The lines in Auberi are humorous:

Ves ques espaulles et quel pis par deuant,
 Ques bras, ques janbes, quel uis et quel sanblant!

Dient li autre "si grant sont Alemant,
 Il ne sont mie si preu com il sont grant."
 (Tobler, p. 22, 31-32; p. 23, 4-5-)

Unless the Courtrai passage can be proved to be an imitation of Girbert, all that can be said is that a reference to the hero's physical appearance is made at the same point in the narrative in both Ms. M of Girbert and the Courtrai section.

Prior to the dismounting and entrance into the palace, the first treatment of the journey and arrival in Auberi is more nearly like Girbert than is the second from the standpoint of narrative content. There is nothing in the Bavaria section that is not also in Girbert up to this point. The Courtrai section on the other hand has used the journey as a pretext for a long dialogue between the hero and his nephew for which there is no parallel elsewhere and it is followed by a summary and apparently the introduction of a new "chant". This section of the Courtrai episode is told in 111 lines as compared to 11 in the earlier part of Auberi and 41 to 46 in Girbert.

The greeting motif in the first treatment by Auberi is restricted to three lines:

Li rois meismes leur corut demander
 Seigneur dont estes ne me deues celer
 Dist Auberis bien le uos sai conter.
 (Keller, p. 227, ll. 21-23)

In the other three versions, it is the hero who approaches the ruler and not vice versa. In Ms. A, Girbert proceeds to tell his story without any inquiry by Ansey's. With this one exception, the other versions present an elaborated handling of the substance of the second two lines quoted above, and all three of the other versions contain a formulaic greeting addressed by the hero to the ruler.

Ms. A of Girbert reads as follows:

Li dus Gerbers parla premierement.
 Le roi salue bel et cortoisement:
 "Cil Damedieus, qui fist le firmament,
 Il saut le roi a cui Coloigne apent,
 Lui et ses homes et trestoute sa jent.
 De mon afaire ne celerai noient.
 (Ms. A, ll. 3617-3622)

Ms. M of Girbert and the Courtrai episode of Auberi, which resemble each other very closely, have the same content as the above two quotes combined:

Ms. M

Li dus Gribers parla premiere-
 mant:
 "Dex gart le roi a cui Coloingne
 apent
 Et sa moillier et le barnage
 grant."
 Et dist li rois: "Bien veingniés
 vos, enfant
 Je ne vos bais, car n'estes con-
 nissant."
 Et dist Girbers: "Je vos en
 dirai tant."
 (162a, 28 - 162b, 3)

Courtrai

Li borgignons le salue en riant.
 "Cil dameldieu(s) qui maint en
 oriant,
 Il uos saut, sire, par son digne
 comant,
 Vostre moillier et le barnaige
 grant."
 Li cuens respont belement en riant
 "Et cil uos gar par cui somes
 viuant.

Ms. MCourtrai

Dont estes uos? nel me celes
noiant."

Dist Auberis "par dieu le
roiaumant,

Voir vos dirai; qu'iroie ie
celant?

(Tobler, p. 23, 12-20)

It is difficult to disentangle the interrelationships of these four versions. Each has something in common with each of the others. The two Auberi passages have in common the phrasing of the ruler's question. The first line of the passage is the same in the two versions of Girbert. As we have noted, Ms. M and the Courtrai lines correspond in content, but beyond that, only in the line that refers to the ruler's wife and "barnage grant." Ms. A, in the first two lines of the hero's greeting, parallels the Courtrai passage. It should be noted that each of the Girbert versions repeats word-for-word, in the hero's greeting, the salutation of Anseÿs' messengers to Pepin in the transition to the Cologne episode (Ms. M, 161a, 30 - 161b, 2; Ms A, 3519-3521). The Bavaria episode repeats its own version of the greeting in the next laisse in the conversation between Auberi and his host, where it is followed by a repetition of the hero's story (Keller, p. 228, 16-24), giving these two laisses parallel beginnings.

At the Bavarian court Auberi's story tells only very vaguely where he came from and why he has come to serve Ouri:

De cele marche somes de la la mer
De vostre guerre oimmes la parler
Venut i somes soudees conquerer.

(Keller, p. 227, 14-16)

The other three versions include the substance of the second two lines, but are much longer. The Courtrai passage differs of course

Ms. A (Girbert)

Je fui fiz, sire, Garin,
le combatant. (3623)

.

Au roi en ving, cui douce
France apent/ Por demander
et secors et garant.
. (3627-3628)
Venus voz sui faire secoure-
ment. (3633)

.

J'ai oï dire que guerre aviez
molt grant. (3632)

Ms. M (Girbert)

Girbers m'apellent li petit
et li grant
Mors fu mes peres Garins li
Loherans. (162b, 4-5)

.

Que n'avons mie .iiii. deniers
par ant
Fors .i. tor dont il m'a
fait dolant
C'est Gironville sor la roche
pendant. (162b, 10-12)

.

S'alai en France guerre secors
de gant (162b, 14)
.
S'an sui venus a .i. poi de
ma gant
Servirai vos de chevauchier
souvent. (162b, 19-20)

.

Mais dire oï que aviés guerre
grant. (162b, 18)

Courtrai (Auberi)

Auberi m'apelent li petit et li
grant,
Fius sui Basin, .i. riche duc
puissant. (Tobler, p. 23, ll.
21-22)

.

Que ie n'ai nul ami ne bienveillant
Qui ne me hee de la teste perdant,
Fors Gaselin mon neuveu, que i'aim
tant. (Tobler, p. 23, ll. 28-30)

Or sui uenus ci a uos por garant.
(Tobler, p. 23, l. 31)

.

Ia somes nos uenut ca por garant.
. (Tobler, p. 24, l. 17)
Seruirons vos tot a uostre talant.
Que de uo guerre ferons l'afinement.
. (Tobler, p. 24, ll. 19, 21)

De vos servir sui tous amaneuis.
Vos aues guerre contre Danois et
Fris. (Tobler, p. 25, ll. 29-30)

Courtrai (Auberi)

- a - Li cuens les ot et entent bien lor dis,
- b - ^{. . .}Il s'abaissa s'a le damoiseil pris,
Par les .iii. mains les a les lui assis.
(Tobler, p. 25, ll. 21-24)
- a - Li cuens l'entent si en ieta .i. ris,
- b - Son destre bras li a seur le col mis.
- c - "Auberis sire, moult par estes gentis;
(Tobler, p. 26, ll. 23-25)
- c - Moult a grant piece, que cis plais me fu dis,
Que uos esties bons cheualiers de pris.
(Tobler, p. 26, ll. 5-6)
- d - Se bien m'aidies, foi que doi saint Denis,
Li ientis dons uos en sera meris:
.iiii. chastiax uos donrai seignouris
Et murs et mules et auferrans de pris."
(Tobler, p. 25, l. 32 - p. 26, l. 3)

The letters indicate the various details that contribute to the description of the ruler's gratitude. Only Ms. A of Girbert and the Courtrai episode contain all of them. They are scattered throughout the scene with Baudouin, since Baudouin's reaction to Auberi's presence is at first unfavorable and it is only at the end of the second laisse in this group that the Count is thoroughly willing to accept Auberi. This whole scene, including the hero's story and offer of help, is of a different structure than the same scene in the Bavaria and Girbert versions. It is all the more important, therefore, to note the correspondences of motifs, lines, and half-lines.

In both versions of Girbert, as soon as the king has concluded his thanks, he orders one of his officials to accompany Girbert to the home of a bourgeois, where he will be housed while in Cologne. The ruler's thanks is followed in Auberi, on both occasions, by conversation involving knights of the ruler's household. At the Bavarian

court, the knights, among themselves, make fun of Auberi's shabby appearance (Keller, p. 228, 2-10). At Courtrai, the hero's poverty is the subject of conversation again: first, the courtiers ridicule Auberi, and then 100 French knights approach him and ask to become his men despite his poverty (Tobler, p. 26, 29 - p. 28, 17). Following the comments or the dialogue in both these passages the ruler has Auberi taken to his lodgings. In all four versions the *laisse* that follows begins with the hero arriving or having arrived at the "ostel", but in the Courtrai passage, separating the Count's orders from the arrival is a short scene that shows the Countess already fascinated with Auberi (Tobler, p. 28, 24 - p. 29, 6). Below are Ouri's orders and those of Ansey's as they appear in Ms. A:

Li rois fu preus not soig de lor gaber
 Auber. fait richement osteler
 Chies .i. borgois guillaume loi nomer
 Et cil le fet richement honnourer
 A haute tauble la fait la nuit souper.
 (Keller, p. 228, 11-13)

Li rois apelle son seneschal vaillant,
 Si li commande et li dist en oiant:
 "Menez ces contes en ce borc la devant,
 Si les i faites osteler richemant
 Qu'il ne lor faille riens qui soit a talant,
 Que il covaingne a franc home vivant."
 Cil respont: "Sire, tot a vostre conmant."
 Gerbert enmainne et Gerin, le vaillant,
 En lor compaignie .m. chevaliers sachanz,
 Que lor bailla la roïne des Franz.
 Sor la rivier ot .i. borjois manant.
 Riches hom fu et d'or fin et d'arjant.
 Il les reut bel et cortoisemant.

Or est Gerbers a l'ostel descenduz,
 Si chevalier et sa jent avec lui.
 (Ms. A., 3649-3663)

Ms. M differs from Ms. A, which seems to be more closely related to the Courtrai passage, where the following lines recall lines in A just quoted above:

Dont a li cuens Giefroi araisoune
 Et son preuost, que il a moult ame.
 "Ie uos comanc seur uostre loiaute
 Qu'Auberi faites toutes ses uolente(s).
 Droit a l'ostel Guimant soient mene
" (Tobler, p. 28, 18-22).

Aubris auale del maistre mandement

 Cil les enmaine(nt) droit a l'ostel Guimant.
 Li ostes vint encontre bonement,
 Cil les rechut bel et cortoisement.
 (Tobler, p. 29, 7; 9-11)

Ms. M makes no mention of the bourgeois or "oste" and it is in this respect that A provides an additional link with Auberi, where a good deal is made, in both Bavaria and Courtrai, of the hero's relationship to his host.

Following is an outline comparison of Ms. A and Ms. M of Girbert and the corresponding laisses and motifs in the Auberi Bavaria episode. Lines in parentheses do not begin a laisse. Numbers in parentheses indicate the number of lines used in treating the motif.

<u>Girbert, Ms. A</u>	<u>Girbert, Ms. M</u>	<u>Auberi, Bavaria (Keller)</u>
Laisse 68	161d, 1	p. 227, 5
De la cort part Ger- bers, li dus chadoigne	Vont s'ent li mes au roi ont fait grant honte	(Vait s'en auberis acoite desperon)
JOURNEY (6) criticism of Pepin (3)	JOURNEY (3) criticism of Pepin (3)	JOURNEY (4)
LAMENT (7)	LAMENT (7)	

<u>Girbert, Ms. A</u>	<u>Girbert, Ms. M</u>	<u>Auberi, Bavaria (Keller)</u>
Laisse 69	161d, 15	
Gerbers, li dus, tres- passa le païs		
JOURNEY (1)		
LAMENT (1)		
ARRIVAL (1)	ARRIVAL (2)	ARRIVAL (1)
	161d, 15	
(Dedens estoit le fors rois Anseïs) line 3581	Dedens Conloingne fu li rois Anseÿs	(La tint sa cort roi ouris li preudon) p. 227, 9
Situation of Anseïs (7)	Situation of Anseÿs (7)	Situation of Ouri (3) ARRIVAL (3)
MESSENGER (17) Description of Gir- bert's retinue (4)	MESSENGER (16) Description of Gir- bert's retinue (6)	
ARRIVAL (2)	GRATITUDE (2) ARRIVAL (2)	
Laisse 70	162a, 12	p. 227, 16
Belle est la place la ou Gerbers descent	Belle est la place la ou Gri. descent	Auber. descent li gen- tis et li ber
ARRIVAL (2)	ARRIVAL (2)	ARRIVAL (2) MESSENGER (1)
Description of retinue (3)	Description of retinue (4)	Reaction of the court (2)
Description of Girbert and his entrance (4)	Description of Gir- bert and his en- (11)	
GREETING (5)	GREETING (6)	GREETING (3)
STORY (18)	STORY (22)	STORY (3)
GRATITUDE (8)	GRATITUDE (8)	GRATITUDE (8) Hero's poverty (9)
LODGING (13)	LODGING (10)	LODGING (5)
Laisse 71	162c, 14	p. 228, 16
Or est Gerbers a l'ostel descenduz	A son ostel est Gir. descendu	Chiet le borgois fu li preus auberis
ARRIVAL AT OSTEL (2)	ARRIVAL AT OSTEL (3)	PRESENCE AT OSTEL (1)

An outline of the corresponding section of the Courtrai episode shows that, despite numerous and lengthy additions, the basic motifs have remained and have not, in themselves, been lengthened. The *laisse* that combines the motifs of Arrival, Greeting, and Story is in the same assonance as the *laises* involving these motifs in Girbert, Ms. A and Ms. M. It should be recalled that the motif of the Lament has already appeared in Courtrai just prior to the point at which the following outline begins.

Vait s'en Aubri sans nule demoraigne (Tobler, p. 19, 25)

JOURNEY (22)

Dialogue showing Auberi's rash nature (41)

JOURNEY (25)

ARRIVAL (in Flanders)

(Li cuens i est et sa femme au vis cler)

p. 21, 31

Situation of Baudouin (5)

Introduction of new section (8)

Or faites pais, li petit et li grant (Tobler, p. 22, 14)

Introduction (6)

(Aubris descent au perron maintenant)

p. 22, 24

ARRIVAL (8)

Reaction of the court (15)

GREETING (11)

STORY (13)

Baudouin's anger and Auberi's reaction (13)

Gaselin's intervention and Baudouin's reaction (16)

En pies estut le Borgoins Aubris (Tobler, p. 24, 29)

Repeat of Auberi's address (13)

Intervention by the French knights (13)

GRATITUDE (16)

Explanation of Auberi's earlier threat (21)

Aubris fu biax chevaliers adrois (Tobler, p. 26, 28)

Auberi's reaction to the Flemings (17)

Hommage of the French knights, poverty of the hero (37)

Dist Giefrois "sire, bien vos ai escouté" (Tobler, p. 27, 30)

Continuation of Hommage

LODGING (8)

The Countess' admiration (15)

Aubris avale del maistre mandement (p. 29, 7)

(Cil les enmaine(nt) droit a l'ostel Guimant)

p. 29, 9

CHAPTER II

THE LOVE OF THE RULER'S WIFE FOR THE HERO

The second theme in the Cologne episode in Girbert is the love of the ruler's wife for the hero. This theme is important also in both the Bavaria and Courtrai episodes of Auberi. Actually, in Girbert it is presented twice, once in the case of the queen and once in the case of her daughter Biautris. In Auberi, although the Bavarian queen Guiborc and her daughter both fall in love with the hero, there is no duplication of motifs as there is in Girbert; for the most part Guiborc corresponds to Anseÿs' queen, although one passage involving Seneheut, her daughter, recalls a duplicated scene in Girbert, so that at this point Seneheut corresponds to both Anseÿs' wife and daughter. Later in Auberi, at Baudouin's court, the Count's wife is attracted to the hero and in some respects she resembles Anseÿs' queen more than does Guiborc, despite the almost interminable amorous adventures related here that have no parallel in Girbert.

It would be too great an abuse of the term "motif" to attempt to compare this part of Girbert with Auberi using this term as a heading for each segment of the narrative. While there are several clearly recognizable motifs present, there are also many groups of lines whose content is not stereotyped enough to be defined in terms of style as distinguished from narrative. The stages in the narrative that occur in more than one of the four versions being compared can be grouped under five sub-headings:

- 1) The first stage of the woman's love
- 2) The woman's aggressiveness: her attempts to win the hero
- 3) The first confrontation of the woman and the hero
- 4) The quarrel between the wife and daughter of the king
- 5) The hero's farewell to the woman.

In Auberi, King Ouri's wife Guiborc is first mentioned only after the battle against the invading pagans. She falls in love when she hears news of Auberi's rôle in the battle, although she ostensibly has never seen Auberi. Immediately thereafter, Ouri enters, praising Auberi.

There are two passages in Girbert that correspond to this. Anseÿs' queen, unlike Guiborc, is introduced at the beginning of the Cologne episode when Girbert mentions her in his greeting to the king. She first appears as Girbert is being brought to his lodgings, she learns about him from a messenger, and she falls in love. Later in Girbert, after the battle against the pagans, the queen learns about the victory from Anseÿs (in Ms. A only) and her daughter Biautris hears about it from one of her ladies-in-waiting. In this repeat of the messenger sequence, it is really Biautris who appears as the counterpart of Guiborc; she hears the praise of Girbert, the account of his part in the victory, and although she was already in love with him, her love is expressed again here. The queen corresponds to Guiborc in the version of Ms. A when she hears the news from Anseÿs, just as Guiborc hears Auberi praised by Ouri after the messenger sequence in that poem. In Ms. M, the *laisse* involving Biautris resembles more

closely than the variant passage in A the earlier laisse in the same poem in which the queen receives news from Baudaçon.

Before proceeding to the Courtrai episode, let us divide this section into topics and compare accordingly the Bavaria episode with that in Girbert. The divisions are:

- a) Introduction
- b) Request for information
- c) Message (from king, lady-in-waiting, or courtier)
 - The hero's rôle in the battle
 - General praise of the hero
 - The hero's retinue and/or wealth (Girbert only)
- d) The woman's reaction

The introduction to the scene in Auberi shows the queen and her daughter eager for news of the battle:

Et la roine vint encontre au perron
 Ele et sa fille a la clere facon
 Ciaux qui ains uindrent demande sans tencon.
 (Keller, p. 237, 26-28)

In its first occurrence in Girbert, the laisse begins with Girbert's arrival at his "ostel"; there is a transition of sorts in Ms. A, but none in Ms. M, where we encounter the messenger without any true introduction:

A son ostel est Girbers descendu
 Endemantiers que il i est v(e)nu
 Et en estauble ses chevaus et ses mur
 Ens e(n) l'estauble [sic] Baudeson mal tondu
 .i. baceler viel chambrelain chenu
 Il l'ala dire ou la roïne fu.
 (162c, 14-19)

The transition to the scene in Ms. A brings that version closer to the one in Auberi; after Girbert retires to his "ostel" we see Ansey's and his court rejoicing at the arrival of help (lines 3664-3667). In

the duplication of this scene after the battle in Girbert, the reading of M is very similar to the earlier passage, beginning as it does with a three-line "enchainement" to what has just preceded and then continuing immediately with the message:

A son ostel est Girbers descenduz
 Et li messages Anseÿs est venus
 Cui li chevaus est livrés et randus.
 Ens en la chambre Flandrine de Valdru . . .
 La le vait dire ou la pucele fu.
 (166c, 28-30; 166d, 1 and 4)

The repeat of the scene in Ms. A is not as strikingly similar to the first occurrence, but it is closer to the Bavaria scene in one way at least: the beginning of the laisse shows the queen eager for news after the battle and we observe at the same time the return of the king from the battlefield:

Rois Anseïs est a pié descenduz,
 Et la roïne a son brant receü.
 "Sire," dist elle, "con voz est avenu?"
 (Ms. A, 4228-4230)

After a short conversation, the scene shifts and Baudaon brings his report to the princess (Ms. A, 4239-4245).

The request for information is present in the Bavaria passage, though not as a direct quote. It is also present in the duplication of the messenger scene in Ms. A of Girbert, as quoted above. It is a peculiarity of Girbert that the messenger scene is distributed over two laisses that are partially "similaires". In the first occurrence of the scene in Girbert, the queen asks for information only at the beginning of the second of the two laisses:

La roïne a apellé Baudeson:
 "Conte moi va nouvelles dou baron."
 (Ms. M, 162d, 3-4)

The content of the message in the Bavaria episode can be divided into two parts for the sake of comparison with Girbert: a) news of the battle and b) general praise of the hero. The first topic appears in Girbert, of course, only in the duplication of the scene. The second topic appears earlier and is combined with a repetition of the words of Anseÿs' messenger informing the king of the hero's arrival; thus a third topic is added: the description of the hero's arrival at court, his retinue, his wealth, etc. Here is the second part of the message in Auberi:

Auberi . . .
 Qui trop est biax et de gente facon
 A .i. seul mot uos di sans contencon
 Je noi onques parler de teil baron.
 (Keller, p. 238, 12-15)

Vaguely similar words are spoken by Baudacon as he addresses Anseÿs' queen:

Ce dient cil qui au Loherain son(t)
 N'a tel baron jusqu'a Inde amperon
 Ne qui tant sache de l'art de l'esperon.
 (Ms. M, 162d, 6-8)

In Ms. A, we read:

Ainz plus biax hom de Gerbert nez ne fu. . . .
 Si dient bien si autre conpaignon
 En cest païs n'a nul plus vaillant hom
 Ne qui plus sache d'armes ne d'esperon
 Ne qui miex serve son naturel signor.
 (3677; 3705-3708)

The first part of the message in Auberi deals with the hero's success in battle:

Amont el cuer fu molt grant la tencon
 En la bataille ans plus fort ne vit on
 Mais seur tos homes sont bon li borgignon
 Li soudoier que tant gabion
 Qui tant iert preus qui .auber. a anon
 En a le pris que doner li doit on

Il na tel home iusquen carfanaon
 Il ne fiert home quil ne port del arcon
 Tant en a mort nest se merueille non
 Il nos a mort galafre lesclauon
 Si a conquis le destrier aragon
 Qui plus est noirs que ne soient charbon
 Et plus reluist que penne de poon
 Ja nul meilleur ne demant nus frans hom
 Auberi la qui cuer a de baron.

(Keller, p. 237, 32 - p. 238, 12)

In Ms. M the report of Girbert's success in the battle is delivered by Flandrine to the princess:

--"En non Diu, dame, meruelles ai veü
 De la bataille est vos peres venus
 Ses anemis a mors et confandus
 Mais je sai bien qui miex i a feru
 Li Loherains en a le pri eü
 Li rois des lor lor a mort abatu
 Dex, quel cheval i a conquis li dus
 Ce dist mes sire a cui il l'a randu
 An nulle terre ites beste ne fu."

(166d, 5-13)

In Ms. A, the message is divided between the words of Ansey's to the queen and those of Baudacon to Biautris:

--"En non Diu, dame, noz some conbatu.
 Li Loherenz en a le pris eü.
 Ce bon cheval i a il retenu.
 Le roi Charboncle en a mort estendu."

(4231-4234)

"Dame," dist il, "par le haut roi Ihesu,
 Je sai molt bien qui miex i a feru:
 Li dus Gerbers en a le pris eü;
 Il a Charboncle du cheval abatu."

(4242-4245)

To include all parallels that occur in Girbert to the message in Auberi, we must consider also the news that is brought Ansey's immediately after the battle. It resembles the message(s) to the queen and Biautris and contains in Ms. A one similarity to the Auberi speech that does not appear in the scenes quoted above:

Et si voz a le roi Charboncle ocis.
 Dieus, quel cheval i a li dus conquis!
 Il n'a si bon en .xl. païs
 Et plus est blanz que n'est la flors de liz.
 (4149-4152)

The reading of Ms. M is approximately the same (167a, 29 - 167b, 1) but does not include the reference to the color of the horse. This motif -- and in Girbert it certainly becomes a motif -- is repeated a third time by another messenger sent to Girbert by Biautris after she has received news of the victory:

De vo proesce an dient connissance
 Le roi des lor avés mort a vo lance.
 (167a, 6-7)

The reading of Ms. A reproduces the motif more completely:

Du roi Charboncle et d'Enpire le Roz
 Que voz avez desconfiz en l'estor,
 Et de Flori, le destrier coureor.
 Ainc tel n'en ot nuz fiz d'enpereor.
 (4275-4278)

The woman's reaction to the news is parallel in Auberi, the first scene in Girbert involving the queen, and the second scene in Girbert, occurring after the battle and involving Biautris. The reaction in Auberi is described as follows:

Quant la roine en entent le renon
 Toute fremist entreçi quau talon.
 (Keller, p. 238, 16-17)

She goes on to try to reconcile her feelings with her status as Ouri's wife. There is no ambiguity in the reaction of Anseÿs' queen, but the description of her feelings is similar:

Oï le la dame, trestous li sans li mu
 Mal est bailie se n'a l'amor dou duc.
 (Ms. M, 162c, 28-29)

La dame l'oït, toz li sanz li esmut.
 (Ms. A, 3686)

The reaction of Biautris is expressed in Ms. M in the same words as the queen's reaction quoted above from M; the two laisses have the same assonance as well (166c, 14-15). There is a variation in the wording in Ms. A:

Cant la pucelle a le plait entendu,
Toz ses corajes en fremist et esmut.
(4246-4247)

This last couplet appears most closely related to the couplet in Auberi.

Unlike the rather abrupt appearance of the wife of Ouri and the wife of Ansey's, the first important appearance of the Countess in the Courtrai episode and her love for Auberi has been well prepared in advance. She has been mentioned in the course of the journey to Flanders (Tobler, p. 18, 21; p. 20, 13 - p. 21, 14); she is again mentioned when the heroes are given instructions on where to find the Count (p. 21, 31-32), when the author summarizes what is to come in the next section (p. 22, 10-13), as Auberi arrives in Courtrai (p. 22, 22-23), in Auberi's greeting (p. 23, 15), during Baudouin's decision to accept Auberi (p. 24, 30), and as Auberi is being led to his lodgings (p. 28, 26 - p. 29, 6). It is this last scene that corresponds to the queen's falling in love in Girbert, and although much of the foregoing is different in the two poems, we see the woman in each case become conscious of her feelings at the same stage of the hero's arrival. Unlike the other scenes we have discussed, this one does not involve a messenger, and the only echo of any of the other passages is in the lines:

"Come cist hom sanble de grant nobilite!
 Lie la dame cui il uenroit a gre,
 Qui une fois en auroit l'amist(i)e;
 Mieus li uendroit que .m. mars d'or pese."
 Ens en son cuer l'a forment goulouse;
 Quant il s'en va, la dame a souspire.
 (Tobler, p. 29, 1-6)

The last two lines above recall the woman's reaction in the other version, but what immediately precedes this couplet has a parallel only in Ms. A:

--"Dieus," dist la dame, "par ton saintisme non,
 Molt seroit riche qui aroit tel baron
 Dedenz sa chanbre, seul a seul en escons."
 (3717-3719)

The Courtrai episode not only repeats a general theme of the Bavaria episode, but it is repetitious within itself, making it difficult to detect one-for-one parallels with the other versions. The Countess' love for Auberi is mentioned again after the first brief battle (Tobler, p. 40, 11-21). The major battle occurs after a long account of the Countess' involvement with Auberi, so that by the time we reach the point comparable to the appearance of the messenger with news of the battle in the other versions, the situation in Courtrai is quite different. It is true that, as Auberi returns from battle, a few lines suggest some relationship to the other versions:

Par tout le siecle parloit on d'Auberi.
 La femme au conte l'ama moult et chieri;
 Ele l'esgarde, tout li sans li fremi.
 (Tobler, p. 122, 18-20)

The motif of the hero's success in battle also occurs in the Courtrai episode, though it is not spoken by a messenger. In this part of Auberi, its appearance recalls the passage mentioned above from Girbert in which the king addresses the hero and recalls the victory;

in the first quote below, it is Auberi himself who reminds the Count of his success, and in the second, the Count addresses Auberi:

Mort ai le roi a mon branc acerin
S'ai gaaignie son destrier Blanchardin.
(Tobler, p. 120, 22-23)

Auberis sire, preus estes et cortois.
Conquis aues Blanchart o les crins blois,
Plus bele beste ne uit ne cuens ne rois,
Ne plus isnele nen a iusques a Blois.
(Tobler, p. 121, 16-19)

In the Courtrai episode, this motif is associated only with the situation that revolves around the captured horse, an incident that will be discussed in detail below. In Girbert, it occurs both in the scenes involving the quarrel over the horse and, as we have seen, in the passages whose purpose is to reveal the queen's or princess' love for Girbert. In the Bavaria episode the horse Auberi has captured plays no significant role and what has become a true motif in Girbert is not one in Auberi.

So far, in very general terms, the correspondences between Auberi and Girbert in their treatment of the ruler's wife and the initial stage of her love are as follows:

Guiborc corresponds to Anseÿs' queen in that she is not introduced until news is brought to her by a messenger and she falls in love promptly without seeing the hero. This occurs after the battle in Auberi, and before the battle in Girbert.

The Countess corresponds to Anseÿs' queen in that she is mentioned in the hero's salutation, and, more important, she falls in love before the battle, just as the hero is being brought to his "ostel".

Anseÿs' daughter Biautris corresponds to Guiborc when she

receives the message after the battle. This, however, is a result of duplication within the Girbert itself; this scene involving Biautris is a repeat of the earlier scene that shows the queen falling in love before the battle. The question of why the scene is duplicated may have something to do with the borrowing technique used by one of the authors.

The resemblance between the episode in Bavaria and the one at Courtrai is negligible.

In the treatment of this part of the theme, Ms. A provides more similarities to both sections of Auberi than does Ms. M, while M has a more pronounced tendency to parallelism within the poem itself.

The woman's willingness to take the initiative is seen in all four versions, but to varying degrees. It is evident in her thoughts just after she has fallen in love or in her mood after the quarrel with her daughter, in her sending of gifts to the hero, and in the scenes in which either the wife or the daughter of the ruler sends a message to the hero.

The least forward of the women involved is Guiborc, Ouri's wife. Her feelings toward the hero are clear enough, but her intentions are ambiguous:

Puis dist en bas simplement a coi ton
 Voir ie lamaisse se neusse baron
 Mais se dieu plaist ni aura se bien non
 Amer le puis sans mauaisse ochoison
 Et se il uelt ne or fin ne mangon
 Je len donrai a plente et fuison
 Se ke lain bien sans male entencion
 Ci ne puet on esgarder se bien non
 Or lamerai por ce quil iert preudon.

(Keller, p. 238, 19-26)

The above lines precede her approach to Auberi. After she has spoken with him, she sends presents to his "ostel":

Or uos dirai .i. poi de la roine
 Auber. enuoie une robe porprine.
 (Keller, p. 239, 16-17)

Later, just before her quarrel with her daughter, she openly admires Auberi's physical appearance:

Dist la roine fille car esgardes
 Le plus bel home qui soit de mere nes. . . .
 Esgardes fille com cil est formeis
 Gros par espauls graisles par les costes
 Seur le cheval sanble quil soit plantes
 Pleust a dieu qui en crois fu penes
 Que li rois fust si fais et tos iteis
 Nere ausi lie por .m. mars dor peses.
 (Keller, p. 240, 18-19; 23-28)

The quarrel angers her and increases her longing for Auberi:

Et la roine iert les le roi couchie
 Por .aub. fu di fort esuillie
 Que ne dormi tant par fu angouissie.
 (Keller, p. 241, 33 - p. 242, 1)

In the previous discussion we have already quoted all lines depicting the sentiments of Anseÿs' queen as she falls in love. At no time does she indicate pangs of conscience like Guiborc's. As soon as she is aware of her feelings, she sends presents to Girbert at his lodgings:

Ainz que Gerbers ostast ses esperons
 Li envoa la roïne .i. faucon.
 (Ms. A, 3720-3721)

The reading of Ms. M is similar (162d, 12-13). Like Guiborc, she is enraged and even more in love after her quarrel with her daughter:

Tel duel en a, le sens cuida desver.
 Dedenz sa chanbre s'en est faite mener.
 Sor une coute s'est alee acouter,
 Si a son chief d'un paile acouveté.
 (Ms. A, 3779-3782)

Mautalent ot, si ne'l pot andurer
 En sa chambre entre et fist son chief bander
 Comme malade se couche reposer.
 (Ms. M, 163b, 23-25)

In the lines that follow, she sends for a messenger and has Girbert brought to her room. This is the same point (following the quarrel and the description of the queen's highly emotional state) at which, in Auberi, the queen's daughter, not the queen herself, sends a message to the hero. In Girbert the daughter sends a message too, but this occurs after the battle, in a scene which, as we shall see below, resembles both the queen's message scene in Girbert and Seneheut's message scene in Auberi.

There are several references to the Countess' reaction to Auberi scattered throughout the first part of the Flanders episode; two examples have already been cited above. There is no sending of gifts to the hero, but when Auberi arrives at his lodgings he does receive presents from the French knights who have just become his vassals:

En une chanbre s'en entra erranment
 Si aporta chascun .i. garnement.
 (Tobler, p. 29, 16-17)

This cannot be overlooked, since it occurs at exactly the same point in the narrative as the sending of gifts in Girbert. There is no emotional scene in the Flanders episode, for there is no daughter and consequently no quarrel. The Countess is considerably more blunt than Guiborc and she feels no conflict between love and duty. Her sentiments are shown before the first message scene at two points. Soon after Auberi's arrival, she admires his appearance, much as Guiborc does, but at a different time:

La contesse a Auberi resgarde;
 Moult le uoit grant et creu et fourme
 Et auenant et cointe et menbre,
 Gros par espaulles, graile par le baudre.
 (Tobler, p. 28, 26-29)

She expresses her determination just before calling for the messenger:

"Diex," dist la dame "coment porrai ouurer?
 Tant par est fiers, si com i'oi conter,
 Que ne uodra mon mesaige escouter.
 Mais ne lairoie por .c. liures d'or cler,
 Que n'i envoi; or iert a l'esprouuer;
 Car ie l'ain tant, ne puis sans lui durer."
 (Tober, p. 40, 15-20)

Later, after the major battle, she sends a second message (Tobler, p. 122, 20-32). While the content of the message, as we shall see later, may recall in some ways the content of Seneheut's and Biautris' messages, the situation of the Countess has no parallel elsewhere, nor do her thoughts prior to sending the message.

There is only one message sent by a woman to the hero in Bavaria, since Guiborc approaches Auberi in person. In Girbert, after quarreling with Biautris, Ansey's queen sends for a courtier and, in exchange for his acting as her messenger, she gives him "le destrier Justamont, le faé". She asks only that Girbert and his companion(s) be brought to her (Ms. M, 163b, 26 - 163c, 8; Ms. A, 3783-3793). The first messenger sent by Baudouin's Countess is instructed to bring Auberi to her; there is no mention of gifts to the messenger, and the message itself is explicit as to her reasons for requesting Auberi's visit (Tobler, p. 40, 32-33).

In the Bavaria episode, right after the quarrel, Seneheut sends for Gaselin and gives him a message for Auberi; she reveals her mother's love and her own, warns Auberi against involvement with

Guiborc, and hints that Auberi might consider taking her, Seneheut, as his wife:

"Amors de dame ne uaut .i. parisi
 Fors a celui quele tient a mari
 Que maint preudome en ont este honi
 Gas. frere dites moi auberi
 Quil lust ma dame et si se taigne ami."
 (Keller, p. 242, 34 - p. 243, 4)

She promises that if the mission proves successful, Gaselin will be rewarded:

Si mait diex que ie por bien le di
 Tant uos donrai tot seres arichi
 Or et argent main mul et main ronci.
 (Keller, p. 243, 5-7)

Gaselin agrees to her request (Keller, p. 243, 8-9).

Biautris' message in Girbert is an instance of duplication within the text of that poem. The summoning of the messenger, the promise of reward, and the messenger's words of acceptance link this scene both to the scene between Seneheut and Gaselin just described and to the message scene involving the queen earlier in Girbert. On the other hand, the content of the message itself bears a resemblance only to the Seneheut passage. The relationship between these three scenes appears even more intricate when we recall that Seneheut's conversation with her messenger, Gaselin, takes place right after the quarrel and the description of the queen's emotional state; this is exactly the point at which Anseÿs' queen summons and speaks with her messenger. As far as the actual wording is concerned, the only fairly close relationship is between the scenes involving Seneheut and Biautris. Biautris, like her counterpart, promises her messenger a reward if he is successful, and in response, he agrees to go:

"Se damedex en fait assamblison
 De ton pois d'or mar me lairais mangon."
 Dist Beraus: "Dame, a Deu beneison."
 (Ms. M, 166d, 27-29)

The content of the laisse is the same in Ms. A, though there is some variation in the wording:

"Se Dieus ce donne, moi et lui asanblon,
 Saches de voir je te donrai bel don."
 Dist Bernars: "Dame, et noz en parleron."
 (4261-4263)

The second message sent to Auberi by the Countess has in common with the Seneheut and Biautris scenes, aside from the fact that there is a messenger involved, the offer of marriage made by the woman. The circumstances are different here, of course, since the Countess' proposal, if accepted, would require Auberi to kill Baudouin (Tobler, p. 123, 10-24). However in all three instances, the marriage suggested would make the hero the ruler of a large territory, and in each case the offer is either ignored (in the case of Seneheut) or rejected (in the case of the Countess and Biautris).

There can be no doubt about a relationship of the Bavaria episode and Girbert in the passages just discussed. A relationship with the Flanders episode is less obvious; except for the gifts received by the hero and the details pointed out in connection with the second message of the Countess, the similarities have to do with the general situation and the character of the woman rather than with specific details. Even less similarity is observable between the Bavaria episode and the Flanders episode, although they have in common the woman's unabashed admiration for the hero's person which is not present in Girbert.

Another conclusion that can be drawn from the foregoing comparison is that there is clearly no fixed pattern of correspondence that consistently associates Guiborc, Anseÿs' queen and the Countess on the one hand and Biautris and Seneheut on the other. For example, the scene involving Seneheut and Gaselin is comparable, to varying degrees, to scenes involving the Countess, Biautris, or Anseÿs' queen. In attempting to clarify the situation, we must remember that there are two women involved in all but the Flanders episode. The Countess, therefore, can be expected to correspond to both mother and daughter. In Girbert, there is an imitation within the poem itself, so mother and daughter are counterparts of each other, or, more accurately, motifs used with one correspond to motifs used with the other. As a result of this, both mother and daughter are associated with motifs that recall Seneheut in the Bavaria episode. Guiborc, however, corresponds only to the queen in Girbert and to the Countess in Auberi, not to Biautris.

The meeting between the ruler's wife and the hero, during which she tries to win his love, is the last incident in the hero's romantic adventures that is represented in Girbert and in both parts of Auberi. Further scenes or motifs centering around the woman and her pursuit of the hero are not found in the Flanders section of Auberi.

Guiborc takes Auberi aside after he has been presented to her by Ouri right after the battle. She offers him her love in a style that is in keeping with her thoughts before seeing Auberi, and she receives a response as vague (or subtle?) as her proposal:

"Molt estes preus et de molt grant renon
 Or reuendres a nos en cest roion
 Por uo seruice aures bon gueredon
 La moie amor uos met a abandon
 Mais gardes bien ni baes sa bien non
 Dist .au. renfuser nel doit on
 Je ai molt chier dame cest premier don."
 (Keller, p. 239, 1-7)

The next lines, which begin a *laisse*, show Auberi leaving the queen and returning to his lodgings:

Auber. prent congie a la roine
 Jusqua lostel ne cesse ne ne fine.
 (Keller, p. 239, 8-9)

The first meeting of Girbert and the queen is longer and more complex in structure. A rearrangement of the *laisses* in either Ms. A or Ms. M has necessitated certain changes in one of the versions so that the sequence of events can still be viewed as logical. The broad outline of the scene in both versions is: Girbert and Gerin arrive in the queen's room and are warmly received; the queen asks for Girbert's love and is politely refused; Biautris happens to see Girbert kissing the queen and she scolds and threatens him with Anse-ÿs' vengeance; Girbert returns to his "ostel".

In Ms. M, Girbert refuses the queen's offer but agrees to grant her request for one kiss. Biautris witnesses the scene, voices her disapproval, and causes Girbert such humiliation that he leaves the queen immediately. In Ms. A, Biautris sees the two kissing, but apparently before the queen has asked for Girbert's love; it is Biautris' scolding that causes Girbert to refuse when the queen does make her request.

For comparison with Auberi, the queen's words to Girbert are as follows:

Dist la roïne: "Gerbers, molt estes ber!
 Par maintes foiz voz ai oï loer.
 Donnez me .i. don que voz voel demander,
 Vo druerie, s'il voz plaist, me donez!"
 (Ms. A, 3834-3837)

--Sire Girbers, ansi vos oï nonme(r)
 De votre pris ai molt oï parle(r)
 La votre amor, sire, car me donné(s)
 Je vos donrai la moie de mon gré
 Ainz sodoiers en autre terre alé
 Ne conquist tant se je vos vuel ame(r)."
 (Ms. M, 163c, 20-25)

Girbert's response in both versions is a qualified yes: he lists the things he will gladly do for her, but refuses to do anything that would affect his loyalty to Anseÿs:

"Je ferai toute vo volanté
 Par cel convent con vos m'orés conte(r)
 Les nuis veillier et le jor jeüner
 Et en bataille les ruiste cos doner. . . .
 Mais d'autre chose ja mar me requerré(s)
 Car no feroie por quanque vos avé(s)
 Que ne fuissiens vers le roi encusé
 Que jou sai bien et si est verité
 Qu'estranges hon en autre terre alé
 Ne puet honor ne avoir conquete(r)
 Si son signor ne set bien foi porte(r)."
 (Ms. M, 163c, 27-30; 163d, 3-9)

The substance of his answer in A is the same; the last few lines are of a less generalized nature:

"Mais d'autre chose por noient parlerez
 De coi je soie honniz ne vergondez,
 Ne Anseïs en soit ja avillez.
 Je sui a lui ensodees remez."
 (Ms. A, 3843-3846)

Because of the reordering of content, Girbert's departure in A is not identical to his departure in M. In A, he leaves right after the words quoted above:

A ces paroles s'en est Gerbers tornez.
 Tote dolante la roïne remest.
 (3847-3848)

In M, he leaves as soon as Biautris has completed her tirade:

Li dus l'oït, n'i ot que correcier
De la chambre ist, si demande congié
A son ostel est li dus repairié.
N'i pensast puis por tout l'or desos ciel.
(Ms. M, 164a, 20-23)

Of the many meetings between the Countess and Auberi, one is comparable to the scene we are discussing. Like the meeting in Girbert, it occurs before the battle and is a direct result of the message sent by the woman. Even though the Countess and Auberi have no qualms about becoming lovers, their words at this meeting recall the reservations of Guiborc and of Girbert in the passages quoted above. After they have expressed their mutual love, the Countess says:

"Toute sui uostre, ie ne m'en puis oster;
La moie amor vos otroi sans fauser.
Asses poons baissier et acoler:
Mais autre chose n'i uueilles ia penser,
Que riens feisse por le conte auiler."
(Tobler, p. 41, 31 - p. 42, 2)

And Auberi concurs:

"Ie ne pens riens qui uos doie ahonter;
N'a mon seigneur ne uodroie fauser
Ne chose faire dont se deust ir(i)er."
(Tobler, p. 42, 4-6)

After their meeting, Auberi returns to his "ostel":

Li Borgignons se prent a retourner
A son ostel a Gaselin le ber.
(Tobler, p. 42, 11-12)

Guiborc's words to Auberi include the motifs: praise of the hero, her love compared to a battle prize, offer of love. The queen's words in Girbert, Ms. A, include: praise of the hero, request for love. In Ms. M all these are combined. Although in the Countess' speech the only motif is the offer of love, if we take into consideration the

response to the woman's words in each case, the Flanders passage is at least as close to Girbert as is the Bavaria scene. In all four versions of this conversation there is an expression of concern for honor, although Guiborc is less explicit about this when actually addressing Auberi than she was in her thoughts before seeing him. In Girbert, this concern is revealed not by the queen, but by the hero in his refusal. In the scene between Auberi and the Countess, both people at least say that honor must be preserved, in words that are either out of place in the scene or that should be interpreted as meaning that the matter is to be kept secret. From the passages quoted above it is obvious that even though all the motifs are not present in the Flanders scene, some of the lines offer wordings that are similar to the conversation in either version of Girbert. Further, the rime of Auberi is comparable to the assonance of Girbert here. Of the two manuscripts of Girbert, M appears to have a little more in common with the Bavaria passage quoted than does A, because of the inclusion of the motifs of praise, offer of love, and love as a prize in the woman's statement, and the reference to "congié" and to the "ostel" in the lines that describe Girbert's departure. The scene between Auberi and the Countess has more in common with Girbert than with the scene between Guiborc and Auberi; aside from the similarity in wording already mentioned, both the Countess and Anseÿs' queen are very forward, while Guiborc appears, at least, a little less so.

Only the Bavaria episode corresponds to Girbert in the rivalry between the queen and her daughter, since the Flanders episode involves only one woman, the Countess. Neither the quarrel in Auberi nor that

in Girbert affects subsequent events; Guiborc's relationship with her daughter is harmonious in the rest of the poem, and Seneheut seems to forget Auberi, falls in love with Gaselin and marries him. In Girbert, Biautris, like Seneheut, eventually marries the hero's companion, while the queen disappears entirely from the scene once Girbert and Gerin have left Cologne. In Auberi, however, the love of the queen for the hero does contribute to the plot as it unfolds later. After the Flanders episode, Auberi returns to Bavaria, rescues Guiborc and Seneheut from the invaders who have killed King Ouri, and marries the queen.

The quarrel in Auberi takes place at the beginning of a new section of the poem. After the queen has sent the "robe porprine" to Auberi, the author hints at Auberi's future problems and begins the next *laisse* with a summary of his position of honor at the court of Ouri, which leads us to the admiration of the queen and her daughter for Auberi and then to the quarrel itself. This is the second mention of the queen's daughter and the first of any significance. The argument is brought on by Guiborc's admiration for Auberi and continues until the end of the *laisse*, where we see Auberi returning to his lodgings. The next *laisse* begins again with the quarrel and ends with the queen's anger and an anticipation of Seneheut's message to Auberi.

The quarrel in Girbert occurs before the battle and is first mentioned by the author as soon as the queen falls in love with Girbert:

Or l'ainme plus que riens qu'elle seu.
Huimais orés con la tencons esmu.

(Ms. M, 162d, 1-2)

The laisse that follows this one also ends with a reference to the quarrel that has not yet taken place. The queen and her daughter have just sent presents to Girbert:

An .ii. se painnent de l'onor au baron.
 Dex, quel mervelle ainz mais ne le viron.
 Huimaïs orés comment mut la tencons.
 (Ms. M, 162d, 16-18)

The daughter has been mentioned only once before, after the first presentation of Baudacon's message to the queen. The next two laisses contain the quarrel itself and are partially "similaire" in Ms. M.

Although the quarrel in Auberi occurs after the battle and the one in Girbert before, the events immediately prior to and following the quarrel are similar in the two poems. In Girbert, as in Auberi, the receiving of gifts precedes the quarrel and the queen's rage and then a message scene follow it. See below, pp. 60 - 61, for an outline comparison of the quarrel scene as it appears in the context of Auberi and of Girbert, Ms. M. Underscored lines indicate laisse beginnings.

The laisse in Ms. M that begins "La roine ot grant guerre vers sa fille" is quite different in Ms. A, where the beginning may correspond, though very imprecisely, to the summary of the situation in Auberi. This laisse continues in A with a description of the queen dressing to go to church and then meeting with Biautris on her way back from church. It is at this point that she begins the quarrel by accusing her daughter of loving Girbert who is nothing but a poor "soudoier" (Ms. A, 3727-3744). The next laisse in A is much more like the corresponding one in M, but is a shorter version, not containing the queen's threat to marry Biautris to a man of higher station. The

Auberi
(ed. Keller)

The queen sends Auberi a gift.
(p. 239, 17)

The author looks ahead and summarizes the
situation. (p. 239, 27 - 240, 10)

Auberi and Gaselin return from hunting and pass
by a window from which the queen and her
daughter see them.
(p. 240, 11-17)

The queen voices her admiration for Auberi.
(p. 240, 18-19; 23-28)

Each accuses the other of loving Auberi.
(p. 240, 29-33)

Seneheut wishes Auberi were her husband.
(p. 241, 2)

The queen tells Seneheut she will never be Auberi's wife, for she, the queen, wants Auberi to make a better match.
(p. 241, 3-4)

Auberi returns to his lodgings and the two women
continue arguing into the night.
(p. 241, 5-9)

Girbert
(Ms. M)

The queen and Biautris send gifts to Girbert.
(162d, 12-15)

(Ms. A: "Or sunt li conte a grant joie en la vile",
line 3727 ; the queen is described. On her way
back from church she meets Biautris and accuses
her of loving Girbert.)

The author mentions, for a second time, the forthcoming quarrel. (162d, 16-18)

La roine ot grant guerre
vers sa fille.
(162d, 19)

La roine ot a sa fille
grant guerre.
(163a, 8)

The queen tells Biautris
to forget Girbert, for she
will soon be married to a
suitably noble and wealthy
man. (162d, 21-28)

Biautris is described.
(163a, 10-19)

The queen tells Biautris
to forget Girbert: he is
too poor and her father
would punish her.
(163a, 20 - 163b, 1)

Auberi

La roine a sa fille laidengie.

(p. 241, 10)

Seneheut accuses Guiborc of wanting Auberi for herself and reminds her of her position:

"Vus este dame dun bon roi noceie."

(p. 241, 16)

Seneheut contrasts her own youth, beauty, and unmarried status with her mother's attributes and claims a marriage between herself and Auberi would be appropriate. (p. 241, 17-25)

The two women part angrily; the queen retires and frets over Auberi. (p. 241, 33 - p. 242, 1)

Seneheut sends for Gaselin and gives him a message for Auberi. (p. 242, 2 - 243, 7)

Girbert

Biautris accuses the queen of wanting Girbert for herself despite Anseÿs: Biautris accuses the queen of planning to take Girbert as a

"Signor avés et si estes lover:

roïne/ .i. sodoier si

vorés estre amie."

(163a, 3-4)

"Mari avés et volés

ami querre."

(163b, 6)

Biautris threatens the queen with Anseÿs' vengeance. (163b, 7-12)

Biautris describes Girbert as being of the proper family, character and potential to qualify as her husband. (163b, 13-19)

Quant la roine oït sa fille parler / Mautalent ot,
si ne'l pot andurer. (163b, 22-23)

The queen sends for a messenger and gives him a message for Girbert. (163b, 26 - 163c, 2)

only suggestion of the "laisse similaire" technique in Ms. A here is the repetition of the queen's accusation. This laisse in A is included in the outline in parentheses at a point where it seems to correspond to Auberi (above, p. 60). Aside from the beginning of this laisse in A and the reference in M to Biautris' marrying someone else, the two manuscripts, while differing from each other, do not provide any evidence that one is more closely related to Auberi than is the other. Both versions of Girbert include some rather harsh words spoken by Biautris that are not even suggested in Auberi (Ms. A, 3760-3765; Ms. M, 163b, 4-12).

Another perhaps significant difference between the quarrel in Auberi and that in Girbert is the argument used by the queen in her opposition to Seneheut's affection for Auberi or Biautris' for Girbert. In neither poem is the argument particularly logical. Guiborc claims that she wants Auberi to make a better match, which would be hardly possible. Biautris is told that it is she who must find a worthier husband, and yet it is Auberi who has been consistently presented as poor and Girbert who has been admired for the wealth of his retinue. In this connection, though, it might be argued that Auberi has acquired wealth and respect from his victory against the invaders, while Girbert has not yet fought and it is known that his wealth is not his own, but a gift from Pepin's queen. Despite what may be an intentional reversal of the situations of the heroes, the similarities are pronounced enough in the quarrel passage to make imitation on one hand or the other obvious, however remote from each other the versions being discussed here may be.

Like the quarrel, the hero's farewell to the woman occurs only in the Bavaria episode and in Girbert, not in the Flanders section of Auberi. The farewell, the second meeting of Auberi and Guiborc, takes place as Auberi is leaving Bavaria, forced to do so because he has killed Ouri's two sons:

Au trespasser del grant palais votis
 Ont encontree la franche emperreis,
 Et dist la dame "ou uas tu, dous amis?"
 "Ie men uois, dame" ce respont Auberis.
 "Par uos .ii. fuis duc ore estre hounis;
 Dame, ies ai ambesdeus malbaillis.
 Ie uos comant a dieu de paradis,
 Que ie m'en uois essillies et fuitis."
 (Tobler, p. 11, 20-27)

The circumstances that cause Girbert to leave Cologne will be discussed more fully later. He decides at one point to leave, but is persuaded by the queen to remain a short while longer. It is just after his first decision that, leaving the palace, he meets Biautris:

La fille au roi a la porte l'atent
 A .ii. puceles, Flandrine et Milisant. . . .
 Il la baisa et li dist doucement:
 "Je m'en vois, belle, a Ihesus vos comant.
 Mais votre pere fait envers moi que lant."
 (Ms. M, 168b, 1-2; 10-12)

The reading of Ms. A is not significantly different here for purposes of comparison with Auberi (Ms. A, 4372-4387).

Girbert's farewell to the queen, whom he meets after taking leave of Biautris, bears very little resemblance to the text of Auberi:

A san ostel a Girbers envoié
 Por le monter et por l'aparillier
 Et la roine repaire dou mostier
 En sa conpaingne ot .xxx. chevaliers.

Li dus la vit, celle part est dreciés
 Tandis la main, si la prist par l'estrier.
 "Dame, vos sire a trop fait que lanier."
 (Ms. M, 168b, 19-25)

The departure from any common source with Auberi appears complete with the words of the queen in reply. She promises to intervene with the king to prevent Girbert's departure. Before she does this, in Ms. M only, she criticizes Girbert's behaviour toward her and exacts from him a promise to be more attentive in the future:

A cort avés esté .i. mois entier
 Ainz en ma chambre n'alastes dosnoier
 Mon cors santir ne ma bouche baisier
 Ne mes costés tenir ne enbrachier
 Mais a ma fille aliés dosnoier.
 Et dist li dus: "Fait en ai que lanier
 D'or en avant iraie volantiers
 Et si ferai tout ce que bon vos iert."
 (Ms. M, 168c, 5-12)

Perhaps coincidentally, one line spoken by the Countess before she suggests Auberi kill Baudouin is similar to one of the above lines:

Or uos a on de ma chanbre bani,
 Ne me baisastes, pres a d'an et demi.
 (Tobler, p. 122, 23-24)

However, there is no other parallel in either the situation or the textual content.

In summary, the resemblances between the Bavaria episode and Girbert in this second meeting are: the hero meets the woman by chance as he is preparing to leave; he bids her farewell; he leaves her distraught. Some of the lines are similar, but it is Biautris rather than her mother who provides the counterpart to Guiborc here. There is no parallel scene in the later part of Auberi, although the queen's aggressiveness is emphasized in Ms. M, making her

resemble the Countess in character more than do Guiborc or the queen
in Ms. A.

CHAPTER III

THE BATTLE

The third major theme in the Cologne episode of Girbert is the struggle against the invading pagans. Unable to get any promise of help from Pepin in their war against Fromont, Girbert and Gerin have left France to enter the service of Anseÿs, another victim of Pepin's unwillingness to defend his vassals and relatives. Auberi enters the service of Ouri and of Baudouin to obtain men and wealth needed to rescue his father and recover his lands, and to take refuge from vengeful enemies. Both Ouri and Baudouin are in the same situation as Anseÿs: they have been attacked or threatened with attack and need assistance in driving back the invaders. The treatment of this theme can be divided into the following parts, not all of which appear in each version:

- 1) The description of the ruler's plight
- 2) The preliminaries to the battle
 - a. The advance of the enemy
 - b. The ruler's reaction
 - c. Advice and encouragement
 - d. Gathering of the army
 - e. Taking up a position for battle
 - f. The enemy's presence
- 3) The battle
 - a. Single combat

The enemy king arms

The enemy king challenges

The hero decides to take up the challenge

The duel: the enemy king is killed and

the king's horse is taken

The hero dismounts and changes horses

b. Battle of the full armies of both sides

Entry of the ruler and his men in the battle

Losses of the enemy

Expression of dismay by the enemy

The enemy's flight and their pursuit by the

victors

The drowning of the enemy

4) The aftermath of the battle

a. Wealth taken on the battlefield

b. Rejoicing by the victors

c. Meeting with the ruler after the battle

d. The hero's return to his "ostel".

Within the one poem Auberi there is a series of repetitions of the same battle in different guises. Each battle uses most of the motifs in (3) and (4) in approximately the same (quite logical) order and includes one *laisse* that, with a change in rime and with different wording, is common to all of the battles. The fourth battle in Auberi, the one that is described in most detail, has almost all the above motifs that occur in Girbert and at times there is a line-for-line correspondence, indicating that the similarity cannot be due to coincidence. First we will compare the two scenes that

offer the most evidence of imitation, the fourth battle in Auberi and the battle in Girbert, and then we will outline the other three that occur in the former poem.

The description of the ruler's plight

Anseÿs' messengers to Pepin, in asking for aid, describe their lord's desperate situation:

C'est Anseÿs vos drus et vos parens.
Desor lui vienent Sarrasin et Persant
Et li Danois et li autre Conmant
Avec les Saines ne sai confaites gens.
Tote sa terre li mete(n)t a niant
Son regne gastent, sa terre vont sillant.
(Ms. M, 161b, 2-7)

Il est vostre hom, s'en tient son chasemant.
Guere li font li Saine et li Lucant
Et li Pullain et li Venician.
Trop grant damage li ont fait en cest an.
(Ms. A, 3523-3526)

The situation is again described as the author tells of Girbert's arrival in Cologne:

Dedens Conloingne fu li rois Anseÿs
Repariés fu d'outre l'iaue dou Rin
Combatus s'est as Saines de Lutin
Et as Conmains et as Outre Marin
Illuec li ont tos ses chevaux ocis
.m. de ses hommes et ambe .ii. ses fiz.
(Ms. M, 161d, 15-20)

While there are numerous references in the Flanders episode that correspond to these passages, immediately preceding the fourth battle there are only these two lines that correspond to the above:

Li rois de Frise est en ma terre entres
Si a mon regne et mon pais gastes.
(Tobler, p. 97, 15-16)

This is not surprising, since the real parallel must be sought at the very beginning of the Flanders episode, when Baudouin's situation is

first described. At that point, there are five different references, the most pertinent of which is:

Li cuens i est et sa femme au vis cler;
 La fait li cuens ses grans os asanbler
 Por les Frisons, qui tant le font irer,
 Par deuers Gant font sa terre gaster.
 Li gentis cuens fait soudoiers mander.

(Tobler, p. 21, 31 - p. 22, 1)

There is no line-for-line correspondence, and Baudouin's opponents are consistently the Danes and the Frisians, while the identity of the invaders of Cologne is multiple and inconsistent. Ms. A mentions both the "Fris" and the "Danois", and M refers to the "Danois"; both versions of Girbert, though, seem to have grouped together as many names of invading peoples as came to mind. The reference (the only one in the poem) to Ansey's sons in A and M and to his two nephews in A seems gratuitous. Auberi has killed Ouri's two sons who turn out to be the nephews (or cousins) of Baudouin (Tobler, p. 24, 1-5; p. 25, 3; p. 79, 8-10; p. 93, 12-13). This means, of course, that when Auberi returns to Bavaria a second time, again to assist Ouri against invaders, Ouri has lost his two sons, though of course the circumstances under which he lost them are totally unlike those in Girbert. Another minor detail is the reference in Girbert to the relationship (family or feudal) between Ansey's and Pepin; in Auberi Ouri is Pepin's brother-in-law (Tobler, p. 147, 8-9), and Pepin is Baudouin's lord (Tobler, p. 107, 1-3).

The preliminaries to the battle

In Girbert, manuscripts A and M, there is a well-defined beginning of the events that precede the battle proper. Following Girbert's

departure from the queen, a new laisse begins:

Un mois tout plain fu puis Girbers au roi
 Et ne passerent ne .iiii. jor ne .iii.
 N'i ait bataille ou au main ou au soir.
 (Ms. M, 164a, 24-26)

Both manuscripts devote three laisses to the preliminaries, and each group is followed by a transitional laisse that brings us to the actual fighting. The structure of the laisses and the arrangement of motifs within them, however, is not the same in the two versions. In each of these three laisses Ms. M presents four or five introductory lines which are followed each time by the same motif: a messenger arrives announcing the approach of the invaders; the king is disconsolate at the news. The message is almost identical in the first two laisses; in the third, it is summarized. Each of the three laisses concludes with the encouraging remarks of either Girbert or Anseÿs' men. The fourth laisse is a transition from the plans for battle to the actual battle and from a description of the king's forces to a reference to the presence of the pagan forces which are first sighted here, though not described.

In Ms. A, each of the three laisses has an introduction, but A focuses more on the splendor of Anseÿs' army than does M. The messenger sequence appears only twice, and the repetition, rather than being almost verbatim, omits the news that the pagans plan to attack Cologne, and adds a mention of Charboncle and the seven kings that accompany him. The third laisse presents the immediate result of the news received: Anseÿs' request for advice from Girbert and Girbert's plan for attack. As in M, each laisse ends with advice or encouragement. While Ms. A appears more concerned with a clear presentation

of the sequence of events, Ms. M is more inclined to repetition and parallelism. At the same time, however, A's version is illogical in its presentation of Girbert's strategy (the division of Ansey's forces into two groups), since it is not followed in A, while a different plan in M is actually followed in both manuscripts. The geographical positions of the two divisions of the army are unclear in A, where the text mentions only that Girbert and his 1,000 men have crossed the Rhine, although later it is obvious that Ansey's and Girbert are on the same side of the river.

In Auberi, before the fourth battle, there is a single *laisse* that corresponds roughly to the group of three in Girbert. The first nine lines of the *laisse* are a summary of Auberi's situation: the next seven lines announce the impending attack. The next group of lines begins

Ce fu en mai, si com dist li escriis,
 Qu'en ces boscaiges se deduist li mauvis.
 A Arras fu li Borgoins Auberis.
 Li rois de Frise ne s'est pax alentis
 (Tobler, p. 98, 22-25)

and continues with a description of the approach of the invaders, comparable to the message(s) in Girbert. After this, we see Baudouin gathering his army, and finally, at the end of the *laisse*, the initial stage of Baudouin's campaign is carried out.

Before the arrival of Auberi at Baudouin's court in Arras (Tobler, p. 96, 18), a spy is discovered by Baudouin. The motif of the enemy's advance is introduced as the spy is forced to reveal the Frisians' plans:

Li rois de Frise uos uient ha(u)steement;
 Souspris seres par le mien ensient,
 Car il amaine moult esforcie gent.
 Ia est entres en uostre chasement,
 La terre essille et alume et esprent.

(Tobler, p. 90, 30 - p. 91, 2)

The ruler reacts to the news:

Quant li cuens oit celui ensi parler,
 Or sachiez bien, n'ot en lui qu'esfreer.

(Tobler, p. 91, 13-14)

Baudouin then asks for and receives advice concerning defense against the invaders (Tobler, p. 91, 19 - p. 93, 5), and following the advice he sends his nobles to persuade Auberi to return. Here the motif of the enemy's advance returns:

Li rois de Frise sa gent asanblee a;
 A Arras dist qu'il nos asiegera.

(Tobler, p. 95, 25-26)

These two incidents occur at a point very roughly comparable to the appearance of Anseÿs' messengers at Pepin's court; the motifs reoccur later, however, at a point that corresponds to their introduction in Girbert. The plans of the enemy to besiege the ruler, common to both Girbert and Flanders III, are not mentioned elsewhere. Some examples of the motifs of "Advance" and "Reaction" are given below as they appear in both episodes just prior to the battle.

The advance of the enemy:

Toute sa terre li metent en desfois.
 A Salefraite li ont le siege moi
 Et a Coloingne le vuelent asseoir.

(Ms. M, 164b, 2-4; see also Ms. M, 164b, 23-26, Ms. A, 3857-3860, and Ms. A, 3879-3883)

Deuant Arras sera li sieges mis
 A .xxx. mille armes et feruestis.

(Tobler, p. 98, 31-32)

Si com il u(u)ont, ardent tout le pais
 Moustiers essillent, autes et crucefis.
 (Tobler, p. 99, 5-6)

The ruler's reaction:

Li rois l'oit, tos tainst de mautalant.
 (Ms. M, 164c, 7; see also Ms. M,
 164b, 5; 164b, 27; Ms. A, 3861)

Li cuens le set, a poi n'enraige vis.
 (Tobler, p. 99, 10)

(The encouragement and advice are absent from Auberi.)

The assembling of the army:

Belle est la place ou Anseïs descent
 La veïssiés tant riche garnement
 Escus et hiaumes, peintures a argant
 Toute la place en reluist et resplant.
 (Ms. M, 164c, 3-6; see also Ms. M,
 164b, 18-19)

La veïst on maint riche garnemant.
 A .xxx. m. ont prisïé lor jent.
 Chevax ont bons, arrabiz et coranz
 Et forz escus et forz espiez tranchanz.
 (Ms. A, 3892-3895; see also Ms. A,
 3871-3872)

De toutes pars asanble ses amis,

 .x. mille furent, quant sont ensanble mis.
 La ueissies tant auferrant de pris,
 Tant cheualier preu et amaneui(s),
 Tant confanon de soie a or basti(s),
 [Et] tant bon hiaume, tant bon hauberc treslis;
 De bones armes reluist tous li pais.
 (Tobler, p. 99, 11; 14-19)

An indication that A is related to Auberi more closely than is M is the estimate of the size of the armies in the passages quoted or referred to above:

Auberi

A .xxx. mille armes et ferues-
 tis. (Tobler, p. 98, 32)

Girbert

A .xxx. m. ont prisïé lor jent.
 (Ms. A, 3893)

Bien .xxx. m. en ot, ce m'est
aus. (Tobler, p. 99, 3)

(Not in M)

.x. mille furent, qant sont en-
sanble mis.
(Tobler, p. 99, 14)

Puis est montez, et o lui .x.
m. homes. (Ms. A, 3873)

A fait mander .xx. m. de ses
homes. (Ms. M, 164b, 19)

In Ms. A there is an apparent contradiction. Both figures refer to Anseÿs' forces, which are supplemented by Girbert's personal following of 1,000 men. To resolve the contradiction we must assume that allies of Anseÿs have not been mentioned by the author, which would present another contradiction, since Anseÿs welcomed Girbert specifically because he had no other support. In Auberi, however, the first reference is to the invaders, the second to Baudouin's army, though this text shows signs of inattention by the scribe, who has probably omitted a line mentioning the enemy king just before line 1, p. 99.

Taking up a position for battle:

Droit a Tamise, .i. bon borc, ce m'est vis,
Qui siet seur Oise, ce nos dist li escriis,
La ont Flamenc leur droit chemin enpris.
(Tobler, p. 99, 20-22)

The next *laisse* begins with a variation and continuation:

En Auberi ot bon confanonnier;
Droit a Tamise fait sa gent herbergier;
Riche est la terre, ce oi tesmoignier. . . .
Et l'eue est roide, qui cort seur le grauier.
La se porront Flamenc esbanoier.
(Tobler, p. 99, 26-28; p. 100, 1-2)

Corresponding passages in Girbert appear in several *laissez*:

Le Rin passerent, au matin furent outre,
Si s'enbuschierent an .i. selve longe.
(Ms. M, 164b, 20-21; see also 164c,
21-29 and 164d, 11-12)

Par le conseil que Gerbers au roi dist
 En .iiii. lius ont lor agait basti.
 Gerbers monta, .m. chevaliers o lui,
 Qui de bataille sunt duit et bien apris.
 Tez les conduit qui bien sot le país.
 El val de Sorbre, desoz Saint Valentin,
 Celle nuit jurent el bois d'outre le Rin
 En .i. pré larje, qui fu granz et flori.

(Ms. A, 3918-3925; see also 3889-3891, and 3874-3877)

In Girbert, attention is first shifted to the enemy's presence in the fourth laisse, which has been described above as transitional. Girbert and Gerin sight the enemy camp and visualize the forthcoming battle. The laisse that follows presents the first combat between the heroes and their opponents. Attention in Auberi is not concentrated on one side or the other but shifts back and forth. We have already noted the "spring" motif which in that poem precedes the group of motifs just discussed. In Ms. A, an expanded version of the same motif (which appears several times throughout Girbert) introduces the combat. The motif is absent from M in this section. Its presence in both Ms. A and Auberi, despite the slight difference in its position in the narrative, is another indication of a close association between Auberi and Ms. A.

The Battle

In the discussion that follows, only the motifs mentioned at the beginning of this chapter will be considered in detail, although in both Auberi and Girbert the battle itself is interrupted by monologues or conversations about the horse taken by the hero after the enemy king is killed. The theme of the captured horse is an important one in both poems and will be discussed fully in Chapter IV.

The strategy followed by Girbert and Anseÿs requires Girbert with his men to lure the enemy to an ambush made up of the bulk of Anseÿs' troops. In Ms. M, four laisses deal with the carrying out of this strategy, that is, provocation by Girbert and pursuit by the pagans. One laisse provides a transition to the laisse that describes the final stage of the battle. It is in the course of leading the enemy to the ambush that Girbert and Gerin argue about the horse Flori, an argument that occupies one and a half laisses in the midst of the combat scene. The over all pattern is the same in Ms. A, although the types of repetitions and parallels, and at times details in the narrative, differ.

Events in Auberi that lead up to the battle have this in common with Girbert: attention is focused first on a verbal confrontation of the hero and the enemy, the enemy king is killed, after which Baudouin and his army participate in the combat. Seven entire laisses are devoted to the dialogue and combat between Auberi and the Frisian king Galesis (Tobler, pp. 102-104). The laisse that precedes these seven introduces Galesis (Tobler, pp. 99-102), and the two immediately following them show Auberi and Gaselin alternately fighting and fleeing the opposing army (Tobler, pp. 115-117) until Baudouin and his troops join in (Tobler, pp. 117-118). The next laisse, the conclusion of the battle, follows a pattern observable in the other four versions of the battle.

The Single Combat

In both poems, there are similar details that lead up to the killing of the enemy king. The author shifts his attention from the

activities of the defending forces and presents the enemy camp in general, the tent of the leader in particular. An enemy king is described arming in front of his tent:

Auberi

Deuant le tref auoit .i. olivier.
 Li rois de Frise s'i faisoit haubergier,
 Voit les Flamens outre l'eue arengier,
 De maltalant cuide vis esragier.
 Il iure dieu, qui le mont doit iugier,
 Que mar i uinrent Flamenc por tornoier.
 Il comanda sa ient apareillier,
 Et il meismes s'est armes tous premier(s).
 Sus .i. bon paile fait ses chausces lacier,
 En son dos uest .i. bon auberc doublier
 Et lace l'elme a bon cercle d'or mier. . . .
 On li amaine .i. bon corrant destrier,
 Qui plus ert blans que n'est fleurs de pomier.
 (Tobler, p. 100, 14-24; 26-27)

Girbert, Ms. M

Li rois Charboucles est issus
 des herberge
 Devant son tre a fait metre sa
 sele
 Jusqu'a Coloingne cuide Ansey's
 requerre
 Mais plus pres d'eus oïront la
 nouvelle. (164d, 13-16)

Et li .vii. roi montent sor les
 destrier. . . .
 Qui errant et isniel et corsier
 Mais Floris fu et mielres et
 plus fier. (165a, 15; 18-19)

Girbert, Ms. A

Li rois Sinoples issoit de ses
 herberges.
 A ce matin ot fait metre sa selle.
 (3951-3952)
 Au roi Charboncle est dite la
 nouvelle.
 Cant il l'entent, a poi que il ne
 derve.
 A haute voiz a demandé ses armes,
 Puis vest l'oberc et le brun elme
 lace. (3969-3972)

Icil .vii. roi montent sor les
 destrier,
 Qui trestot furent auferrant et
 corsier.
 Desore toz fu Floris plus ligiers.
 Li rois Charboncles en la selle
 li siet.
 Plus estoit blanz que la noiz sor
 le giel. (3976-3980)

A description of the horse follows each of the three passages above.

The similarity between Auberi and Ms. M is very general and is due

to the parallel in the narrative, whereas there are five lines from Auberi and Ms. A that correspond rather closely.

In both poems, after the horse is described, the enemy king advances and challenges the hero and/or the ruler; the challenge is voiced three times in Auberi as part of the confrontation before the single combat, while in Girbert it appears only in Ms. A, where it is confined to four lines. Immediately after the challenge in Auberi, Gaselin reports Galesis' words to Auberi who is eager to take up the challenge and win the horse. In Girbert at the same point -- that is, after the description of the horse and, in Ms. A, after the challenge -- Girbert and Gerin begin their argument about the horse. The argument starts, however, with remarks about fighting Charboncle and winning his horse, and this portion of it corresponds to the remarks made by Auberi in response to Galesis' first challenge, which he makes as he advances to the river:

Auberi

Lance sur fautre se prist a
eslaissier
De si qu'a l'eue ne fina de
brochier.
A sa uois haute comenca a huch-
ier.
"Cuiuert Flamenc, dieus uos
doinst enconbrier!
Que fait li cuens, qui ne me uient
paier
Mon treuiage? moult me porra tar-
gier.
Il le me cuide et tollir et trichier;
Mais or le vieng contre lui des-
raisnier.
Or li ferai son pais essillier,
S'il ne treueue home qui uers moi
s'ost drechier.

(Tobler, p. 101, 25-32)

Girbert, Ms. A

Vers Loherenz s'en va toz eslaissiez,
A voiz escrie: "Rois Anseïs, ou iez?
Je t'abatrai la corone du chief."
(3994-3996)

We should add to this comparison, which in itself does not necessarily indicate a relationship between the two poems, that earlier in Girbert, in both manuscripts, it is stated that Charboncle is demanding "treüsage" of Anseÿs and, of course, threatening to plunder his land if it is refused. The messenger informs Anseÿs

Si les conduist .i. riches rois Charboncle. . . .
 Qui bien voz quident essillier et confondre.
 (Ms. A, 3881 and 3883)

And Anseÿs' men assure him of their loyalty:

Ainz en morront et maint duc et maint conte,
 Que Anseÿs treüsage lor doigne.
 (Ms. A, 3887-3888)

Ms. M has a slightly different reading which recalls Auberi less than does A (Ms. M, 164b, 26 - 164c, 2).

Gaselin's report of the challenge and Auberi's response follow the words of Galesis:

Auberi

"Oncles," dist il "dieus uos
 aime et tient chier,
 Qu'a cele riue ui ore .i. cheua-
 lier,
 Iouste demande a uos sans atar-
 gier."
 Auberis l'oït, n'i ot qu'eslee-
 cier.
 "Biax nies," dist il "g'irai
 sans delaier.
 Se iel pooie ne prendre ne baill-
 ier,
 Li cuens l'auroit, et ie le bon
 destrier." (Tobler, p. 102,
 18-24)

Girbert, Ms. A

--"Cousin Gerbert," dist Gerins, li
 proisiez,
 "A grant merveille vient or tost cist
 premier.
 Riches hom est; si garnement sunt
 chier.
 Tot voi a or son elme flanboier.
 Ses chevax est et coranz et ligiers.
 Or josteroie au païen volentiers,
 Si seroit miens li auferranz des-
 triers." (3997-4003)

If we compare the parallel passage in Ms. M, it appears that again

A is more obviously related to Auberi:

--Dex!" dist Gerins, "con nos ont aprochier
 A grant merveille vient ore ci païen.

Riches hon est, si garnemant sunt chier."
 Et dist Girbers: "Or laissiés aprochier
 Car se Deu plaist, a lui jousteraï ge
 Or i para comment de nos .ii. iert."
 Et dist Gerins: "Ce soit a Diu congier
 Sire Cosin, ara ge le destrier?"

(Ms. M, 165b, 3-10)

In Girbert, the argument, as we have seen, takes place after the decision to accept the challenge and before the combat itself. In Auberi there is a dialogue at this point also, but it is between the opponents Auberi and Galesis who identify themselves, and alternately admire and threaten each other. The two dialogues have one important motif in common which will be discussed later in a chapter concerning the theme of the captured horse: the hero's desire to win the enemy's horse to help him in his personal wars. Correspondence (in both motif and the context in which the motif occurs) does not appear again until the combat itself begins, and although the outcome of the fight is the same in both works, the circumstances under which it takes place are not. Auberi and Galesis fight on the understanding that their men will not interfere and the outcome of this duel will decide the fate of the land in question (Tobler, p. 107, 21-32). There is no such agreement in Girbert; the killing of Charboncle by Girbert is hardly more than another incident in a battle that has already begun with Girbert's attack on the enemy camp in his attempt to lure them to the ambush. Like the challenge, the single combat in Auberi is told in great detail and in Girbert occupies only a few lines. It is presented in Ms. A as follows:

Atant es voz l'enchaus des Sarrasins.
 Li rois Charboncles el premier chief se tint.

Li rois Charboncles fu armez richement
 Et li chevax les granz saus li porprent.
 Li dus Gerbers li torne l'auferrant,
 Le Maigremor, qui ne va mie lent.
 Brandi la hanste al confanon pendant
 Et fiert Charboncle sor son escu devant.
 Desoz la boucle li pegoie et porfent
 Et le haubers li desmaille et desment.
 Le cuer du ventre en .ii. moitez li fent.
 Lance levee, sor le cheval l'estent.
 Enpaint le bien, si l'abat mort sanglent.
 Tendi sa main, si prist Flori, le blanc,
 Que nule rien ne desiroit autant.
 (4041-4055)

The version of M is even shorter:

Vont s'ent li conte a esporon brochant
 Et li .xii. roi ne vont pas enchausant
 Et Girbers va derrier contre atendant
 Au Maigremor qui les grans sauz porprant
 Fiert le primier qui si venoit briemant
 Le roi Charbocle enmi le pis devant
 Parmi les listes li va l'escu fendant
 Tant con tint l'anste l'abati mort sanglant
 Tandis la main, s'a pris Flori le blanc
 Que riens ou mont ne desiroit il tant.
 (165c, 24 - 165d, 3)

At this point, in both M and A, Gerin and Mauvoisin are mentioned as fighting alongside Girbert. Despite the fact that the confrontation is both verbal and physical in Auberi and that the telling of it requires many more lines, the climax of the duel resembles the above passage from Girbert:

.iii. caux li done li fors rois Galesis
 Amont en l'iaume, qui fu a or fleuris,
 Que li Borgoins en fu tous estordis.
 Lors s'aira li Borgignons Aubris.
 Il tint l'espee, dont li poins fu massis,
 N'auoit si bone en .lx. pais,
 Fiert en le roi, ne fu pax meschoisis,
 Amont en l'iaume, qui a or fu burnis;
 Coife ne cercle(s) ne li uaut .ii. samis,
 Ne li chapiax, qui desous estoit mis;
 De si es dens li a le branc nu mis.
 Et li rois chiet s'a les arcons guerpis.

Et li Borgoins ne fu mie esbahis,
 Ains passe auant si a le blanchart pris,
 A Gaselin s'en uint tous ademis.
 (Tobler, p. 114, 7-21)

Neither Auberi nor Girbert changes horses immediately. In each poem there is a period of flight or combat that precedes the exchange. Auberi exchanges his own horse for Blanchart while he and Gaselin are fleeing from the enemy, who are enraged over Galesis' death:

Mais ains qu'il soient paruenü a(u) ruisel,
 Leur uinrent seure maint bon riche potrel.
 Voit le Auberis si descent der morel,
 Saut el blanchart, qui maine grant reuel.
 (Tobler, p. 115, 5-8)

Girbert changes horses after has led the enemy to the ambush and the fighting is in progress:

Li dus Gerbers issi de la bruiere.
 Del Maigremor descend par l'estriuiere,
 Si le commande Harpin de Montaiguere,
 .i. sodoier, qui fu de sa mainie.
 En Flori monte; nule rien n'a tant chiere.
 (Ms. A, 4083-4087)

Li dus Girbers descent e la bruiere
 Dou Maigremor a la sele vidié
 Totes les resnes a maintenant sasié
 Sel commanda Guion de Roche Agué
 Et li proia quel gart en tel maniere
 Que gre l'en sache quant revenra ariere
 Sor Flori monte qu'ains beste n'ot si chere.
 (Ms. M, 165d, 21-27)

This motif, which actually consists of only two or three lines, occurs so logically as a result of what has preceded, that it cannot be viewed as unquestionably an imitation unless it can be shown that it is peculiar to these two poems.

The Battle of the Full Armies of Both Sides

In each case the ruler has refrained from participation in the fighting until after the killing of Galesis or Charboncle. Ansey's

has been waiting in ambush and Baudouin has been watching the duel from the other side of the river. The springing of the ambush in one poem (Ms. M, 165d, 12 and Ms. A 4069 and 4075) and Baudouin's leading his troops across the river in the other (Tobler, p. 117, 6-10) occur just before the last stage of the battle, when the full armies confront each other. The only similarity in actual wording, however, is the mention of the 10,000 men that comprise the ruler's following in Auberi (line 11) and in Ms. A (line 4076).

From most of the comparisons that have been made up to this point, it is clear that the structure of Auberi and that of Girbert are quite different, despite the many parallels in motifs, in individual lines, and in the sequence of events. Very rarely do we find a *laisse-for-laisse* equivalence. However, the *laisse* that describes the last stages and the end of the battle comes very close to providing an example of this. In both poems, just before the *laisse* in question, it has become obvious that the enemy is being defeated. This is conveyed in Auberi and in Ms. A in an "enchaînement" from the preceding *laisse* to the *laisse* being discussed. There is no "enchaînement" from the preceding *laisse* in M, whose structure, as we have pointed out, differs considerably from that of A, but the beginning of the *laisse* describing the culmination of the battle resembles the corresponding passages in the other two versions. Here are the texts of Auberi and Ms. A showing the "enchaînement" and the treatment of the motifs of the enemy's losses and their dismay:

Auberi

Danois et Fris furent tout mal-
bailli,
Sans seigneur sont, por ce sont
desconfi.
Flamenc lor queurent, qui bien
son escueilli,
Maint en ont mort, maint en i
ont saisi. (Tobler, p. 118,
22-25)

La ot estor et merueilleus et
grant;
Flamenc i fierent et Francois
ensement... . . .

Fris et Danois sont et grant et
dolant

Por lor seigneur, dont il n'ont
nul garant,
Qui mors gisoit seur l'erbe uer-
doiant. (Tobler, p. 118, 29-30;
p. 119, 3-5)

Girbert, Ms. A

Sor Sarrasins fu la confusions.

Plus de .xx. m. en laissent el
sablon. (4101-4102)

Granz fu la noise et li estors
pesanz.

Il s'entrefierent sor les escuz
devant.

Braient et crient Sarrasin et Per-
sant.

Des abatus fu covers toz li chanz.
Païen s'esmaient, qui orent paor
grant.

Dist l'uns a l'autre: "Tot serons
recreant.

En ceste terre venismes por noient;
A grant merveille a ci hardie jent.

A .m. des nos conbateroient .c.
Et nostres rois gist morz enmi ce
champ.

Par lui n'arons ne secors ne
garant." (4107-4113)

Lines from Auberi omitted above describe the feats of Auberi and Gaselin and have no parallel at this point in Girbert. More lines without a parallel in Girbert occur in Auberi just after the passage quoted, while in the former poem, the description of the enemy's flight and their pursuit by Girbert and his men follow immediately. Below are the lines describing the flight and pursuit in both poems:

Auberi

Et li Frison se uont moult
esmaiant,

Girbert, Ms. A

(See A, 4107; M, 166a, 8)

Auberi

Les dos lor liurent, si s'en
 torment a tant.
 Et li Flamenc les uont bien
 enchaucant,
 Ferant les mainnent iusqu'a l'eue
 corrant;
 Maint en i uont ens en l'eue
 noiant. (Tobler, p. 119, 13-17)

Girbert, Ms. A

Tornent les dos, si s'en vont a
 itant.
 Li Loheren les enchaucent formant

 Il les enchaucent jusqu'a l'aigue
 bruiant.
 Dedenz se fierent Sarrasin et Per-
 sant.
 Plus de .x. m. en vont au fons
 noiant. (4114-4115 and 4121-
 4123)

Girbert, Ms. M

Laissent l'estor si s'entornent fuiant.
 Cil les enchaussent a esperon brochant.
 (166a, 13-14)

The five lines omitted from Ms. A above, and which have a six-line variant in Ms. M, are what might be called a lyric summary of Girbert's spectacular performance in the battle. Ms. M contains no reference to pursuing the enemy to the river nor to their drowning. It might be noted that in either poem it appears somewhat odd that the enemy is chased toward the river rather than away from it, since this apparently would indicate they were being pursued away from their own territory. It would seem, however, that what we are dealing with here is a convention; neither the battle strategy nor the geographical setting are described in great enough detail to justify an argument on logical grounds.

In Auberi and in Ms. A, the next lines pertain to the taking of spoils on the battlefield, a motif absent from M here.

Auberi

Grans fu l'esches, par uerte le
 uos chant;

Girbert, Ms. A

Cil de Coloigne se retraient el
 champ.

AuberiGirbert, Ms. A

Qui en vot prendre, s'en ot a son Du grant avoir i ont il trové tant,
talant. (Tobler, p. 119, 19-20) Nul nel peüst prisier, mien essi-
ant. (4124-4126)

Ms. A continues with a rather long (16 lines) description of Mauvoisin finding and appropriating Charboncle's magnificent tent (4127-4139). Galesis' tent was mentioned before the battle (Tobler, p. 100, 7-14) but the description is not at all the same and this could be a coincidence; a handsome tent, especially an exotic one belonging to the enemy, is not an uncommon motif.¹ After A's departure from the reading of M, the two versions again coincide at the end of the laisse as the victors return from the battlefield:

Ms AMs. M

Si s'en repairent baut et lié et
joiant,
Et avoec ex Mauvoisins, li
vaillant. (4143-4144)

Il s'en repairent baut et lié et
joiant
Les lances droites, les confanons
pendant. (166a, 21-22)

The two lines quoted from Ms. M above are a verbatim repetition of the end of the laisse in which Charboncle was killed (Ms. M, 165d, 8-9). The corresponding laisse in A ends with a reference to the spoils, apparently the horses taken:

Eschec enmainnent et mervillox et grant. (4062)

In both versions, the laisse following Charboncle's death begins with a line similar to the one just quoted:

Gerbers s'en va, qui son eschec enmainne. (4063)

Vont s'ent li conte grant eschac enmainnent.
(165d, 10)

¹Hermann Suchier, ed., Les Narbonnais, Société des anciens textes français (Paris: Didot, 1898), p. 145.

The spoils taken on the battlefield and the triumphant withdrawal of Baudouin's men are described in Auberi in the laisse recounting the end of the battle:

Moult i gaaignent cheualier et seriant,
 Grans fu l'esches, par uerte le uos chant;
 Qui en vot prendre, s'en ot a son talant.
 Flamenc repairent baut et lie et ioiant.
 (Tobler, p. 119, 18-21)

The remainder of this laisse in Auberi contains material that is treated at the beginning of the following laisse in Girbert: the return home, including the first mention of the ruler since he led his men into the battle. Below is the conclusion of the laisse as it appears in Auberi and the beginning of the next laisse in all three versions:

<u>Auberi</u>	<u>Girbert, Ms. M</u>
Li cuens de Flandres ne se uait arestant, Il et si home uont l'eue tres- passant. Et li Borgoins ne uait plus detri- ant Ne Gaselins, ses nies, qu'il ama tant, Ains passent l'eue, qui ert roide et corrant. A leu(r) herberges repairent main- tenant, La descendirent baut et lie et joiant. . . . Li cuens de Flandres n'ot pas le cuer frarin: Auberi tient por son meilleur voisin. (Tobler, p. 119, 22-32)	De la bataille repaire Anseÿs Baus et joians, tos les a desconfis La flor vaincue de tos ses anemis. Demander va Girbert le fil Garin. (166a, 23-26) De l'ost repaire li fors rois Anse- is. Demandant va Gerbert, le fil Garin. (4145-4146)

Both this first laisse after the battle and the second one in Auberi have points of correspondence with the laisse from Girbert whose beginning is quoted above. Below are lines from the second laisse after the battle:

Li cuens fu saiges, de uerte le saichies;

 Li cuens cheuache, et sa ient maine estrois,
 Tout liement repaire, ce fu drois.
 Le Borgignon a saisi par les dois.
 (Tobler, p. 121, 1; 12-14)

These lines bring us to the beginning of the argument between Baudouin and Auberi over the horse Blanchart, a theme identical to the one introduced by the lines from Girbert quoted above. Only after the argument over the horse do we see, in all three versions, the hero return to his "ostel":

Auberi

Li dus descent ius del palais mau-
 brin;
 Il prist congie au conte Baudouin;
 Li cuens l'acole, qui l'ainme de
 cuer fin.
 Iusqu'à l'ostel ne prist Auberis
 fin. (Tobler, p. 123, 27-30)

Girbert, Ms. M

A son ostel en va Girbers descen-
 dre
 Et Ansey's a fait le cheval prandre

 A son ostel est Girbers descenduz
 Et li messages Ansey's est venus
 Cui li chevaus est livrés et ran-
 dus. (166c, 24-25; 27-29)

Girbert, Ms. A

A son ostel ala Gerbers descendre.
 Et Anseïs a fait le cheval pren-
 dre. . . .
 Li rois descent al perron desor
 l'erbe,
 Et entor lui ot de sa jent grnt
 presse. (4207-4208; 4210-4211)

Note that Auberi and Ms. A contain the same two motifs in a different order, while Ms. M has a simple repetition of the same motif.

In Girbert the episode that follows the above lines is the report of the battle to the princess which leads to her sending a message to him with an offer of marriage. In Auberi, no report is delivered to the Countess, but just before the passage quoted above she has sent a similar message to Auberi who has not yet left the

palace. The messages have been discussed above; it is their position in the narrative relative to the return from battle that is of interest here.

There are three other battle scenes in Auberi, one in the Bavaria episode and two that occur in Flanders, but before the one already discussed. Each of these bears some resemblance to the two that have been compared above. In addition, there is a report by a messenger relating the events of the first battle in Flanders and which occurs in a *laisse* whose rime is comparable to that of the fourth Flanders battle in Auberi and to the assonance of the battle in Girbert.

The second battle in Flanders offers the least resemblance to the third and to the battle in Girbert, while the battle in Bavaria and the first battle in Flanders each contain a *laisse* that describes the enemy's flight and begins with a formulaic line: "Grans fu la noise. . . ." (Tobler, p. 34, 19); "Defore le borc fu grans li fereis" (Keller, p. 235, 14). These lines and in each case at least some groups of lines following correspond in content to the *laisse* describing the end of the battle in Girbert and what we will call Flanders III. The assonance or rime of all the *laises* of similar content is: Bavaria, -i; Flanders I, -i; Repetition of Flanders I by a messenger, -an; Flanders II, -aige; Flanders III, -aige; Girbert, A and M, -an. Following the outline used in comparing the battle in Girbert and in Flanders III, below are outlines of the other combat scenes:

Bavaria

Description of the ruler's plight

Gerre li font et sene et esclauon
Et rous et gafre cil encriemne felon.
(Keller, p. 227, 11-12)

Preliminaries to the battle

The Advance of the Enemy

Quant rous et gafre se uont apareillier
Bien sont ensamble plus de .xv. millier
De si quas portes sont venu porchacier
A haute uois commencent a huchier
Issies ca fors rois ouris de baiuier
A molt grant tort i estes eritier
De la corone uos estuet deschargier
Ne dieus ne hom ne uos i puet aidier.
(Keller, p. 233, 5-12)

The challenge issued by the enemy here has its counterpart at a later point in Girbert and Flanders III when the king himself challenges Anseÿs or Baudouin just before the single combat. (See above, p. 78.)

The Ruler's Reaction

El roi ouri nen ot que courochier.
(Keller, p. 233, 13)

Advice and Encouragement

This is not unquestionably a parallel; there is neither advice nor encouragement involved, but rather boasting on the part of Ouri's men who prove later to be cowardly (Keller, p. 233, 16-17).

Gathering of the Army

Ses gens a fait armer et haubergier.
(Keller, p. 233, 14).

Taking up a Position for Battle

This passage, rather than describing the relative position of the two camps or showing the two armies preparing to fight, describes

Ouri's army riding directly into the battle, led by Auberi and Gaselin. The shifting of attention to the enemy's presence does not occur here either (Keller, p. 234, 12-15).

The Battle

Single Combat

Li borgignons uait ferir le premier
 .i. riche roi de la gent lauresier
 Dont il auoient fait leur confanoulhier
 Tant estoit nobles ne prise home .i. denier

.
 Par mi le cors li fait lespiel glacier
 Janbes leuees fait ius trebucier

.
 Auber. prist le frainc sans delaier
 A gars. a rendu le destrier.

(Keller, p. 234, 21-24; 28-29;
 33-34)

Li borgignons point le cheual de pris
 Et uait ferir galafre de mont bis
 Li plus haus est de tos les arabis
 Teil cop li done seur liaume quest burnis
 Tout le porfent de si quen mi le pis
 Cil chai mors sa les estriers guerpis.

(Keller, p. 235, 33 - 236, 4)

The second king killed corresponds by his rank to Galesis and Charboncle, while it is the first whose horse is taken and whose death brings on the pursuit of the hero by the enemy (Keller, p. 235, 4-6).

Battle of the full Armies

Ouri has entered the battle along with Auberi (Keller, p. 234, 13-14) but only the single combat preceding the death of the first king has been described before the *laisse* that begins "Defors le borc . . .". The losses of the enemy and their dismay are described in both these *laisses*:

Dont ce commencent li gafre a esmaier
 Que la leur gent uoient molt enpirier.
 (Keller, p. 235, 7-8)

Lors font de ciaux molt grans abateis
 Plus en abatent que li leus des berbis

. . . .

De ciaux de fors ont fait teil lanceis
 Que molt en ont mors et de mal baillis.

(Keller, p. 236, 16-17. 20-21)

Just before their flight there is one line that appears to recall a part of the motif of dismay in the other two scenes discussed:

Auber. a tous leur seigneurs ocis.

(Keller, p. 236, 22)

When the enemy flees, pursued by Auberi, they are not drowned but ostensibly return to their own territory; the motif of flight is combined with a repeat of their losses and their dismay. At this point the dismay is expressed in direct discourse as it is in *Flanders III* and in *Girbert*:

Li autre enfuient eles vos desconfis
 Tant les enchaue li borgignons aubris
 Et trenche testes et bras et mains et pies
 Que de ciaux fu li remanans petis
 Que fuis puet si sen est departis
 Dist luns a lautre do uient cist anemis
 Qui tous nos a afoles et hounis
 De tous nos homes nauons que .c. denis
 De nos na mais garde li rois ouris
 Et si sen uont fuiant uers leur pais.

(Keller, p. 236, 23-32)

The remainder of the *laisse* is devoted to Ouri's praise and gratitude (Keller, p. 236, 33 - 237, 19).

The motifs of wealth from the battlefield, rejoicing, and the mention of the ruler's return are all present in the first six lines of the *laisse* that follows:

Grans fu la ioie que firent li baron
 Del grant eschec ot chascuns a fuison
 Trestuit sont riche nes li poure garcon
 Lie et ioiant repairent en maison

Li rois ouris et tuit si compaignon
 Mainnent grant ioie del gentil borgignon.
 (Keller, p. 237, 20-25)

This is followed by the report to the queen, her approach to Auberi,
 and then by his return to his "ostel":

Auber. prent congie a la roine
 Jusqua lostel ne cesse ne ne fine.
 (Keller, p. 239, 8-9)

Flanders I

Description of the ruler's plight

One instance of this motif has already been quoted in connection with the third battle in Flanders. (See above, p. 69.) Other references to Baudouin's impending war are very sketchy (Tobler, p. 18, 11-12; 19-20; p. 25, 30-21).

The preliminaries to the battle

Auberi fights this battle as the leader of his own small force supplemented by 700 Flemings he has recruited on the spur of the moment. Baudouin, awed by the invading forces, is unwilling to fight and is unaware of this endeavor of Auberi's. Some of the same motifs present in this preliminaries to other battles appear here but in a different order.

Gathering the Army

Parmi Cortrai a cerchies les osteus,
 Plus de .xii. cens a des Flamens troues
 Et les Francois, dont il estoit ames.
 (Tobler, p. 31, 20-22)

Taking up a position for battle:

De la uile issent coielement les a les,
 Congies n'en fu au conte demandes:
 Do de Cortrai les a la nuit guies
 Et Auberis, li preus et li menbres. . . .

Tot droit uers Gant e(s) les achemines;
 Seurement cheuauchent par les pres;
 D'une part Gant es le(s) uos asconses.
 (Tobler, p. 31, 23-26; 30-32)

Advance of the Enemy

Danois et Fris, .i. pueples desfaes,
 Queurent par Flandres environ de tos les;
 Defors Gant ont les grans fus alumes.
 (Tobler, p. 32, 2-4)

The motif of the ruler's reaction is replaced by panic of the citizens of Gand (Tobler, p. 32, 5-8). The advice and encouragement is given by Gaselin to Auberi, in lines that recall Girbert's encouragement to Anseï's:

Auberi

"Veschi l'eschec, ains uos ne
 fu tes.
 S'or uos eschapent, ia mais
 honor n'aures.
 Ne en Cortrai ne sere(s) houn-
 res."
 "En non dieu, nies, vous dites
 uerite(s)."
 (Tobler, p. 32, 20-23)

Girbert, Ms. A

"Cil qui ça viennent amainnent grant
 avoir;
 Dieus le t'envoie por faire ton
 voloir.
 Ses renfuses, en terre n'avez droi
 droit."
 Dist Anseï's: "Gerbers, voz dites
 voir."
 (Ms. A, 3867-3870)

There is a corresponding group of lines in Ms. M (164b, 12-17), but the reading is farther removed from Auberi than is that of A.

The Battle

Auberi does not kill any designated king -- "le roi de Gafre", like Baudouin, is absent from the battle -- nor does he take a horse in the initial fighting, so motif (a) is totally absent from this section. The losses of the enemy are mentioned, as they are elsewhere, at the end of the laisse that precedes the culmination of the battle:

Et li Francois en ont maint a(u)fole(s);
 Deus cens et set en i ot mors ietes,
 Et si en ont cent tous vis amenes
 Et cent destriers courans et abrieues.
 (Tobler, p. 34, 15-18)

The laisse that has its counterpart in the other three battle episodes begins formulaically: "Grans fu la noise et morteus li estris" (Tobler, p. 34, 19). Right after this, the expression of dismay, the flight, the pursuit, and the drowning are presented:

Desconfit furent li Danois et li Fris:
 Li Borgignons les a forment laidis,
 Par sa prouece les a tous desconfis.
 Li Danois fuient ausi comme berbis,
 Tout esgare fuient par le pais.
 Li Borgignons les enchaue toudis;
 Li enchaus dure enfresi que au Lis,
 Ens en noierent plus de l. et sis.
 (Tobler, p. 34, 20-27)

The main events of the entire battle, and especially the motifs observable in the above passage are repeated in the next laisse by a messenger to Baudouin:

"A l'aiorner uindrent Fris cheuauchant
 Et li Danois parmi Flandres ardant;
 Iusqu'a Cortrai fussent uenu errant,
 Quant Auberis lor sailli au deuant
 Et Garselins, ques ala escriant. . . .
 Ens es Danois ferirent a itant;
 De lor ient firent .i. damaige pesant.
 Mais Auberis, cil en par ocist tant. . . .
 Fris et Danois s'en fuient recreant,
 Parmi le Lis s'en alerent fuiant,
 Ens en noierent pluseur et li auquant.
 Deus cens des lor en amainent batant
 Et maint destrier arrabi et courant."
 (Tobler, p. 37, 26-31; p. 38, 2-4;
 7-11)

This passage and the corresponding laisses of Flanders III and Girbert are characterized by the same rime, however, although certain lines of the other versions correspond, no two of these three versions has any lines that match word-for-word.

The aftermath of the battle

Wealth Taken on the Battlefield

The treasure from the battlefield is collected by the poor people of Gand (Tobler, p. 34, 28 - p. 35, 7) who attempt unsuccessfully to interest the victors in it, but the latter have already acquired enough:

Mais chascuns est d'auoir si raenplis,
 Qu'il ne lor chaut de ce qu'il i ont pris.
 Grans fu l'esches que nos gens ont conquis,
 Mais Auberis en auoit tout le pris.
 (Tobler, p. 35, 9-12)

This *laisse* ceases here to have any resemblance to the others we have discussed or will discuss; there follows a report to the "roi de Gafre" of his army's defeat (Tobler, p. 35, 13 - p. 36, 2) and then a conversation between Baudouin and Auberi's host who is imprisoned by the Count, still ignorant of the victory, for allowing Auberi to ride out to almost certain defeat (Tobler, p. 36, 5 - p. 37, 3).

Rejoicing

The next *laisse* returns us to the victors retiring from the field of battle, after a short lament by the imprisoned "oste" which recalls the ending of the battle *laisse* in other versions:

Et prie deu qu'il le remaint auant
 Sain et deliure, baut et liet et ioiant.
 Or lairons ci der bon oste Guimant
 Si uos dirons d'Auberi le uaillant,
 De Garselin, sen neuue le puissant,
 Et de lor ient, qui uont ioie menant.
 Eschec en maine(nt), onques ne fu si grans.
 (Tobler, p. 37, 6-13)

A messenger then brings the report of the battle to Baudouin. (See above, p. 95.)

Meeting with the Ruler and Return to the "Ostel"

In the other battle sequences the ruler returns with the hero;
in Flanders I, Baudouin rides out to meet Auberi:

Li cuens meismes monta seur .i. destrier
Et auec lui .xiiii. cheualier,
Contre Auberi pensent del cheuauchier.
Li cuens le uoit si le queurt enbrachier.
(Tobler, p. 38, 20-23)

After Baudouin's praise, Auberi's gestures of largesse, and Baudouin's promises of rewards for Auberi, all return to Cortrai, and Auberi goes back to his "ostel":

Tout main a main cheuachent li princier,
Iusqu'a Cortrai ne se uorrent targier.
Li cuens descent en son palais plenier.
Et Auberi pense de l'exploitier,
Iusqu'a l'ostel ne se uot atargier.
(Tobler, p. 39, 6-10)

Shortly thereafter, the Countess sends to Auberi the message requesting his presence (Tobler, p. 40, 11-23).

Flanders II

Auberi, in disfavor with Baudouin, takes on the invaders this time with only his own 100 men. The episode begins with the advance of the enemy:

Car li Frison ne sont mie arestu,
Tres parmi Flandres passent maint pre herbu,
Plus de .ii. m. si com i'ai entendu;
Par le pais boutent Danois le f(e)u,
Maint paisant ont pris et retenu,
Iusqu'a Cortrai n'i ot regne tenu,
Tout entor ont le pais confondu.
(Tobler, p. 84, 9-15)

The encouragement here is supplied by Auberi himself as he addresses his men:

Dist Auberis "trop auons atendu,
 Puis que Danois nos sont si pres uenv.
 S'il nos eschapent, ne nos pris .i. festu.
 Or tost as armes, por dieu le roi Iesu!
 Gardes qu'il soient bien richement feru,
 Si qu'a(u) bon conte en uoise(nt) li salu.
 Par nostre garde n'ait son pais perdu."
 (Tobler, p. 84, 17-23)

The third line above recalls the second in Gaselin's encouragement in the preceding episode, but aside from this and the encouragement itself, there is no similarity between this group of lines and portions of other episodes.

A brief description of combat follows and with the next laisse the familiar motifs of dismay, losses, and flight are presented:

Quant li Danois uirent le grant damaige,
 Dist l'un(s) a l'autre "ci a maluais passaige
 . . .
 Li .c. Francois font des Danois charna(i)ge.
 Dient Danois l'un(s) l'autre en son langaige
 "Fuions nos ent si lor laissons le flaige;
 Car ceste gent est uers nos trop sauage."
 Danois s'en tornent uers la terre sauage,
 .m. des lor laissent que mors que en ostaige.
 (Tobler, p. 85, 10-11; 20-25)

This laisse, like its counterpart in Flanders I, continues with a report to the king of Frisia (Tobler, p. 85, 26-29) and a message to Baudouin relating the events of the battle (Tobler, p. 86, 4-13).

The motifs of spoils and rejoicing appear between the two messages:

En Cortrai entre, avec lui son barnaige;
 Der grant eschec qui gist par le praaige,
 O(n)t tant chascun(s), riche en fist son linaige;
 Grant ioie mainnent sus el plus maistre estaige.
 (Tobler, p. 85, 32 - p. 86, 3)

Some of the correspondences listed above may be due to coincidence, some to imitation of one poem by another and others are more likely attributable to imitation within the poem Auberi itself. In

an attempt to clarify these relationships, we have outlined all five episodes, using the headings on pages 66 and 67 above. For this outline, see below, pages 100 - 106. Except where Ms. M offers a reading considerably different, references for Girbert are to Ms. A only.

The passages outlined below contain several incidents that fall outside the common pattern. Most of these tend to point up relationships within Auberi, though there are some possible connections with Girbert here also.

The Relationship of the hero and his host, the hero's poverty, the hostility of the court. The Bavaria and Flanders I episodes have in common the close relationship of Auberi and his host, the emphasis on Auberi's poverty, and the hostility of the ruler's court. At the Bavarian court the three themes are directly connected. The mockery of the Bavarian noblemen is prompted by Auberi's shabby appearance, and Auberi's friendship with his host is based on the generosity of the latter and his desire to protect Auberi against the court's scorn (Keller, p. 228, 1-10; p. 231, 10-14; p. 232, 28-25). In Flanders, the host provides the same gifts, but this is not the pivotal factor in the relationship; they do not discuss poverty and Auberi's gratitude is elicited by the risk his host takes in opening the gates for him and the punishment incurred as a result. The theme of Auberi's poverty does not appear Flanders I except in connection with the 100 knights who ask to become his vassals; Auberi protests that they are far superior to him in wealth (Tobler, p. 27, 24 - p. 28, 2). The friction between Auberi and the Flemings in Flanders I is due to the

Girbert, Ms. A
(11. 3524-4145)

Bavaria
(Keller, pp.
227-237)

Flanders I
(Tobler, pp.
18-19)

Flanders II
(Tobler, pp.
82-86)

Flanders III
(Tobler, pp.
90-120)

Ruler's plight

Ruler's plight

Involvement with
the Countess
(Tobler, pp.
40-79)

A spy is discovered
at court by Baudouin

Advance (announced)

Reaction

Baudouin is persuaded
to send for Auberi

Decision by Gir-
bert and Gerin
to go to Cologne

Decision by Au-
beri and Gaselin
to go to Flanders

Decision by Auberi and
Gaselin to go to Arras

Advance (announced)

Journey

Journey

Journey

Ruler's plight
restated

Ruler's plight

Ruler's plight
restated

Arrival

Arrival

Arrival

Arrival

Involvement with
the queen

Poverty of the
hero and hostil-
ity of the Bavar-
ian Court. Auberi,
Gaselin, and the
host discuss Au-
beri's poverty

Poverty of the
hero and hostil-
ity of the Flem-
ish Court. The
100 knights pay
hommage to Auberi
despite his poverty.

Transition to battle,
followed by "Ce fu en
mai . . ."

Girbert, Ms. A

Bavaria

and resulting
problems; the
host provides
Auberi with
the needed equip-
ment.

Flanders I

The Countess ad-
mires Auberi.

The 100 knights
and the host pro-
vide Auberi with
the needed equip-
ment.

Auberi asks Bau-
douin for an army
and is refused.

Auberi persuades
his host to let
him out of the
city to fight
without Baudouin's
knowledge.

Flanders II

Flanders III

Advance (an-
nounced)

Advance

Assembling

Advice (Gase-
lin to Auberi)

Advance

Reaction

Reaction

Position

Advance

Reaction

Advice and
Encouragement

Boasting by
Ouri's men

Advance

Encouragement
(Auberi to army)

Arming (Auberi)

Advice (Gase-
lin to Auberi)

Arming (army)

Assembling

Assembling

Girbert, Ms. A

Position²

Girbert and Gerin sight the enemy camp and look forward to the battle

The enemy king arms (preceded by "Ce fu en mai . . .", Ms. A only)

The enemy king challenges

The hero accepts the challenge

Bavaria

Riding out to meet enemy (Auberi, Ouri, and whole army)

Flanders I

Riding out to meet enemy

Flanders II

Flanders III

Position

The enemy king arms

The enemy king challenges

The hero decides to accept the challenge

Challenge (repeated)

Decision to accept (repeated)

Arming (Auberi)

²Repetitions of the Advance, the Reaction, the Advice, and the Assembling occur in Ms. A and to a greater extent in Ms. M.

Girbert, Ms. A

Bavaria

Flanders I

Flanders II

Flanders III

Quarrel between
Girbert and Ge-
rin over the
horse

The Duel:

The king is
killed
The horse is
taken

Duel I:

A king is
killed
His horse is
taken

Auberi intends
the horse as a
gift for his
host

Provocation of
the enemy by
Girbert, Gerin,
and others,
causing pursuit
by the enemy

As Girbert and
the others lead
the enemy to the
ambush, Anseÿs

Meeting of Auberi and
Galesis: exchange of
information, admira-
tion, threats.

Auberi admires the horse

The Duel:

The king is killed
The horse is taken

Auberi dismounts and
changes horses

Auberi and Gaselin
alternately fight and
flee Galesis' men

Baudouin leads his army
across the river to
join combat

<u>Girbert, Ms. A</u>	<u>Bavaria</u>	<u>Flanders I</u>	<u>Flanders II</u>	<u>Flanders III</u>
and his army emerge				
The Battle:	The Battle:	The Battle:	The Battle:	The Battle:
Fighting, as An- seÿs' and Girbert's men rally around the "enseigne"	Full scale fight- ing	Fighting	Fighting	Fighting
	<u>Enemy's dismay at losses</u>	<u>Enemy's dismay</u>	<u>Enemy's dismay</u>	<u>Enemy's dismay</u>
Girbert dismounts and changes horses	Admiration for Auberi	The inhabitants of Gand witness and comment on the fighting and take refuge in the town	Continued fighting	Admiration for Auberi Continued fighting
Girbert kills Maurion (Ms. A only)	Duel II: The enemy king is killed			
<u>Enemy's losses</u>	<u>Enemy's losses</u>	<u>Enemy's losses</u>	<u>Enemy's losses</u>	
<u>Dismay</u>	<u>Dismay</u>	<u>Dismay</u>	<u>Dismay</u>	<u>Dismay</u>
<u>Losses</u>				Continued fighting
<u>Dismay</u>				<u>Dismay</u>
<u>Flight</u>	<u>Flight</u>	<u>Flight</u>	<u>Flight</u>	<u>Flight</u>
<u>Pursuit</u>	<u>Pursuit</u>	<u>Pursuit</u>		<u>Pursuit</u>
<u>Drowning</u> (Ms. A only)	<u>Flight and dismay</u>	<u>Drowning</u>		<u>Drowning</u>

Girbert, Ms A

Bavaria

"Cil de Coloinge"
take treasure
from the battle-
field and Mauvoi-
sin discovers
Charboncle's
tent (discov-
ery of the tent
in Ms. A only)

Return from the
battlefield

Rejoicing

Flanders I

The people of
Gand pick up
spoils from the
battlefield

The army itself
is well-provided
with booty

News of defeat is
brought to the
king of Gafre

News of Auberi's
intent to fight
is brought to
Baudouin, who,
expecting Auberi
will be defeated,
imprisons the
host as punishment
for opening the
gates

Return of the vic-
tors, rejoicing,
and spoils

Rejoicing

Baudouin goes to
meet Auberi

Flanders II

News of defeat is
brought to the
king of Frisia

Auberi and his
men return to
Cortrai with
their "eschec"

Rejoicing

Rejoicing

Flanders III

Rejoicing

The army crosses the
river and returns to
camp

<u>Girbert, Ms. A</u>	<u>Bavaria</u>	<u>Flanders I</u>	<u>Flanders II</u>	<u>Flanders III</u>
	Ouri praises Auberi and promises rewards	Baudouin praises Auberi and promises rewards		Baudouin praises Auberi and promises rewards
	Ouri mentions his sons who are returning			Auberi criticizes the boasting cowards in Baudouin's army
Girbert tells Anseÿs of his deeds	Auberi promises to defend Ouri in future emergencies			Auberi boasts of his own deeds and promises to protect Baudouin from future threats
	<u>Rejoicing</u>			<u>Rejoicing</u>
Girbert and Anseÿs quarrel over the horse	<u>Spoils</u>	Auberi returns to his lodgings		Baudouin and Auberi quarrel over the horse
Girbert returns to his lodgings		Auberi gives 3 horses taken in battle to the host		Auberi returns to his lodgings
The princess' proposal	Involvement with the queen	Involvement with the Countess (Tobler, pp. 40-79)		The Countess' proposal

unpleasant disposition of the Flemings and Auberi's over-confidence rather than to the court's ridicule of the hero's poverty (Tobler, p. 19, 1-10; p. 22, 28 - p. 23, 8; p. 26, 31 - p. 27, 12). Despite these differences, the occurrence of the three themes in both episodes is probably the effect of imitation of one by the other; the presentation of the gifts is similar in the two episodes:

Bavaria

Es vos son hoste san plus de
latargier
Chascun aporte .i. fres hermine
chier
Chemise et braies dont il orent
mestier
Chances de paile et solers por
chaucier
Tenes dist lostes ves ci mon don
premier. . . .
Grans mercis hostes dist .au. li
fier. . . .
De ce seruice uos ferai bien paier.
(Keller, p. 232, 6-10;
13; 25)

Flanders I

En une chanbre s'en entra erranment
Si aporta chascun .i. garnement
Et bons mantiax et bastoncias
d'argent
Chauces de paile et soslers ense-
ment.
Dist Auberi "grans mercis uos en
rent."--
(Tobler, p. 29, 16-20)

Later Auberi captures a horse or horses in battle which he gives to his host in return for the latter's previous kindness. No horse is mentioned in Flanders II, while in Girbert and Flanders III the horse is the subject of the quarrel between the hero and the ruler (Keller, p. 234, 33 - p. 235, 2; Tobler, p. 40, 3-4).

Knights at the ruler's court pay homage to the hero. The homage of the 100 French knights to Auberi is reminiscent of the homage paid Girbert by a group of knights at Anseÿs' court. In Auberi this group first appears when they intervene with Baudouin on Auberi's behalf, asking the Count to accept his help despite the fact that he has killed Baudouin's nephews (Tobler, p. 25, 10-20). Several lines

later they are identified more precisely as "soudoiers" from Blois; their leader, Guifrois, speaks for all of them in asking that Auberi accept their homage. They have been displeased with the treatment received at Baudouin's court (Tobler, p. 27, 13-22; p. 28, 1-9). These 100 "françois" are often mentioned as accompanying Auberi (Tobler, p. 84, 5; p. 85, 20; p. 33, 32; etc.) but by the end of the Flanders portion of Auberi they are forgotten, and are not named as being part of Auberi's company when he leaves. (Tobler, p. 134). In Girbert, when the hero requests the return of Flori -- in the group of laisses that follows the end of the battle -- a Count (Ms. M) or a group of lords (Ms. A) express sympathy for Girbert and indignation at Ansey's unjust refusal (Ms. A, 4362-4365; Ms. M, 168a, 15-23). After the horse has been returned and Ansey's and Girbert have been reconciled, 100 knights (Ms. A) or 1,000 knights (Ms. M) of Metz ask to become Girbert's vassals; in Ms. A this takes the form of their urging Girbert to accept Ansey's offer of the Loherains' former territory around Metz (Ms. A, 4464-4475). In Ms. M Girbert has already accepted the fief when he is approached by the nobles and receives them as his vassals (Ms. M, 169a, 13 - 169b, 5). Worth noting for its similarity to a frequently-appearing line in Auberi is the statement made as Girbert enters the room to speak with Ansey's to the effect that he is accompanied by ".c. chevaliers armez" (Ms. A, 4459). There is no variant of this in Ms. M.

The hero fights with only a small personal following and without the knowledge of the ruler. In Flanders I and II Auberi confronts the invaders with only a small force: the 100 knights plus 700 Flemings

in Flanders I, and only the 100 knights in Flanders II (Tobler, p. 31, 21-22; p. 41, 5). Both battles are fought without Baudouin's knowledge and his increased esteem for Auberi is the purpose and the result of each.

Boasting soldiers who prove cowardly. There is, in Bavaria, the suggestion of a theme that is not pursued there but appears to be taken up and resolved in Flanders III; before the battle near Rainneborc, Ouri's men boast of their courage; nothing is said of their performance, good or bad, in the account of the battle. In Flanders III, Auberi and Gaselin cross the river alone while Baudouin and his men watch the combat against Galesis. After the battle Auberi criticizes the cowards who had boasted and then allowed him to fight single-handed. (Keller, p. 233, 15-19; Tobler, p. 107, 21-32; p. 120, 8-19).

The ruler praises the hero and offers rewards; the hero responds with an assurance of future support. The first of these two incidents occurs in Bavaria, Flanders I, and Flanders III; the second occurs in Bavaria and Flanders III (Keller, p. 236, 34 - p. 237, 19; Tobler, p. 38, 20-26; p. 120, 1-6, 24-31).

If we accept the hypothesis, which seems well-founded, that these four episodes of Auberi represent a later version of what was originally a more compact work, it is difficult to go beyond mere speculation in trying to determine which episode or episodes represent the original. As far as motifs and incidents directly relating to the battle are concerned, only Flanders II can safely be rejected as having had an independent existence or as having any obvious direct

connection with Girbert. All its elements are to be found in the other Auberi battle episodes. It appears to have been suggested by Flanders I, in comparison with which it is skeletal; the general situation and the events after the battle are similar. It contains little that is essential to the plot, for if the intrigue with the Countess, following Flanders I, were not discovered, there would be no excuse for a second battle fought by Auberi and his small following. As it is, the excuse hardly constitutes a necessity; neither the renewed threat to Baudouin's territory nor Baudouin's need for outside help is precipitated by the skirmish, and Auberi has in Flanders I already proved his ability as a fighter. Of the other three battles in Auberi as compared to Girbert it remains obvious that Flanders III offers the most resemblance and therefore the greatest likelihood of a direct relationship of imitation on one hand or the other. However, the similarity of Bavaria to both Girbert and Flanders III cannot be overlooked; it appears that the portions that reveal this similarity are the most succinctly narrated, while the rambling conversation with the host occupies approximately the same number of lines as the battle itself, rendering probable the assumption that the battle has been summarized and the conversation appended.

CHAPTER IV

BLANCHART AND FLORI

The fourth theme common to Girbert and Auberi is the capture of a horse by the hero and the resulting quarrel between the hero and the ruler. Imitation by one of the two poems is obvious here, as has been noted by Alfred Adler in an article on Auberi:

Cet incident est calqué sur Gerbert de Mez
où le roi Anséis s'empare de Flori. . . .
Pour confirmer l'emprunt littéraire, Blanchart
dans Auberi est une fois appelé Flori.¹

It is fairly simple to trace the development of the theme in Auberi from the battle (Flanders III) to Auberi's departure from Baudouin's court for the last time. The horse involved is Blanchart, which Auberi captures after killing its owner King Galesis. During the journey back to Gand, Baudouin asks Auberi to give him the horse and Auberi complies. After the return to Gand, the Countess sends a message to Auberi suggesting he kill the Count, marry her and become ruler of Flanders. When, as a result, Auberi has deliberately avoided her company for over a year, she attempts to have him murdered, Auberi accepts Gaselin's advice that they leave the court at once, using as an excuse Auberi's desire to return to Bourgogne and make peace with his enemies. Auberi is determined to retrieve Blanchart before leaving. Baudouin is at first unwilling to return the horse, but, influenced by the Countess, who believes Auberi has come to take revenge on her, and himself unsettled by Auberi's threats, he returns the horse with the understanding that he will

receive help from Auberi in the future should he request it (Tobler, pp. 114-134). The theme as it evolves in Auberi can be thought of in three clearly defined scenes:

Capture of the horse

Relinquishing of the horse to Baudouin

Returning of the horse to Auberi.

In Girbert corresponding scenes are easily recognizable, but the more closely one examines the parallels, the more complex the relationship of the two treatments appears to be. In Auberi the Countess' proposal and attempt to dispatch her former lover are easily separated from the Blanchart situation, but in Girbert Biautris' love for Girbert and Girbert's fondness for the horse are interwoven so that it is difficult to discuss one and leave the other aside. In addition, instead of one quarrel over the horse Flori, there are three: Girbert and Gerin argue on the battlefield before the combat against Charboncle; Girbert and Anseÿs quarrel before Girbert relinquishes the horse; and the third disagreement results when Girbert asks for Flori before taking leave.

Before attempting a comparison of the theme in the two works it is necessary to have some idea of the sequence of events as they occur in Girbert after the battle. We have already mentioned the argument between Gerin and Girbert before Charboncle is killed: Girbert claims the right to strike the first blow, and Gerin asks for the horse as recompense for his loyalty and sacrifices in the past. Girbert agrees to grant him the horse if he will promise to fight Fromont and his clan when he next encounters them. Anseÿs'

request for Flori after the battle is similar to Baudouin's, but Girbert is persuaded to give up the horse only with the understanding that it will be returned to him the next day. As the horse is being transferred to Anseÿs, Biautris hears of Girbert's success against the invaders and sends him the message and suggestion of marriage mentioned above. (See pages 51 and 52.) As they pass Biautris' window one day, Gerin admires the princess' beauty, but Girbert can think only of Flori. Planning to return to Gironville, Girbert asks Anseÿs to give back the horse, but the king refuses. Girbert leaves angrily and bids farewell to Biautris and the queen; the latter, finding his outrage amusing and wishing to keep him at court, intercedes for him with Anseÿs who agrees then to return Flori. In addition to Flori, Anseÿs offers the Loherain ancestral lands and the hand of his daughter, which Girbert refuses on the grounds he has more important things to do. Gerin, incensed at his cousin's foolishness, makes the promise of marriage in his stead, and the Loherains leave Cologne on good terms with all concerned (Ms. A, ll. 4043-4570; Ms. M, 165a, 12 - 170a, 18).

The theme as it is presented in Girbert lends itself to a division into four scenes, each of which includes the theme itself and a sub-theme:

Capture of the horse - Promise to give the horse to Gerin

Relinquishing of the horse to Anseÿs - Contrast of the princess and the horse

Unsuccessful request for the return of the horse - Contrast of Girbert's lack of interest in land, the princess and the queen with his interest in Flori

Returning of Flori to Girbert - Engagement to Biautris.

The use of motifs or formulas is particularly important in the scenes centering around the theme of the horse, owing to the repetitions within Girbert, where we find two or three scenes that correspond to a single one in Auberi. For example, the capture of the horse in Auberi has an obvious counterpart in Girbert. But in the scene as it is described in the latter poem, there occurs an argument that is partially parallel to the argument that takes place later between Baudouin and Auberi.

The most convenient means of comparison is, therefore, by motif, the relationship of the various corresponding scenes being such that, viewed as narrative, they are not identical to each other, their similarity resting, rather, on the repetition of motifs in a slightly different context each time. There is some difficulty, however, when we attempt to distinguish the motif from the formula, and furthermore we risk labelling "motif" a group of lines that owes its repetition to imitation of one poem or scene by another and not to the fact that it was one of many standard stylized groups of lines in the author's repertoire.¹ There are still other difficulties: Rychner, for example, refers to the "Messenger" as a motif, but it is obvious that within the presentation of this motif, other motifs can be involved as they certainly are in this passage from Girbert; and the distinction between "formula" and "motif" is at times almost impossible to make.²

¹See the definition of motif in Gittleman, p. 132 and Rychner, La Chanson de geste, pp. 126-128.

²Gittleman, p. 132.

We have already divided the treatment of the theme into "scenes" (for lack of a better term); we shall next attempt to isolate the motifs (or formulas) used to construct the scenes from Girbert. Because of the difficulties in definition discussed above, the use of the terms "theme", "motif", and "formula" is somewhat arbitrary and a convenience in comparing the two poems rather than an attempt to analyze what is "motif" as opposed to "formula" or "theme". After the analysis of Girbert, the use of motifs there will be correlated with sections of the Flanders and Bavaria episodes of Auberi.

Capture of the horse - Promise to give the horse to Gerin. The battle in which the horse is captured has been discussed in the preceding chapter and further discussion will be found below in the analysis of the use of motifs in Auberi. The order of events preceding and following the sub-theme is as follows:

Description of Flori

Charboncle's Challenge

The Argument, ending in The Promise

The Duel, including the killing of Charboncle and the
Capture of Flori

The Change of Horses

The Description of the Route and the Victorious Hero

The argument begins, in Ms. A, with Gerin's wish to strike the first blow against Charboncle and win the horse; the conflict arises when Girbert claims the right to fight the king. Here appears the first motif that we will encounter elsewhere in dialogues about the horse: what we will call the Request. It is met by a refusal, which is followed by the reaction to the refusal and then a repetition of

the request. This time the request is granted on certain conditions. Common to all presentations of the argument over the horse are the motifs of Request, Refusal, and Reaction to either or both the request and the refusal, but these terms are too vague to be of much use. Making each more specific, Gerin's request is made in terms of a "covent": he will yield his claim to the first blow if Girbert will give him the horse in fulfillment of a previously-made promise of a gift. Girbert's refusal is composed of two formulas, one showing his determination to own the horse at all costs, and the other expressing his intention to use Flori in fighting Fromont. Gerin's reaction is a criticism of Girbert's sense of values and a threat to fight and win the horse for himself; however, the next *laisse* begins with a renewal of the request in less defiant terms. The request is now coupled with an appeal to Girbert's sense of justice; the horse should be granted Gerin in return for his past loyalty. The granting of the request is on condition that Gerin will fight the Bordelais the next chance he gets. The version of the argument in Ms. M is slightly different; aside from the fact that the *laisse* division is not the same, Gerin's initial request involves no "covent", but only a reminder of the past promise; Girbert's refusal is more civil; Gerin's reaction to the refusal is longer, comprising all the formulas of the two reactions in Ms. A except the threat to fight for the horse; Girbert's granting of the request is similar to the one in A, but the list of enemies is expanded. For an outline of the argument, see below, pages 117-120.

Argument Between Gerin and Girbert During the Battle

Ms. A

Ms. M

Prelude to the argument
(Response to Charboncle's challenge)

(3997-4005)

(165b, 3-8)

Request

Covent

Et dist Gerins: "Dieus voz en puist aidier,
Par tel covent, que j'aie le destrier. (4006-4007)

.

Past promise

.i. guerredon m'otriastes l'autrier
Cant je voz vi la roïne baisier
Et doucement estraindre et enbracier. (4008-4010)

Et dist Gerins: "Ce soit a Diu congier
Sire Cosin, ara ge le destrier
Dou guerredon que je voz fiz l'autrier
Quand vos menai la roïne baisier?" (165b, 9-12)

Refusal

.

Unjust request

Et dist Girbers: "Tor en aiés, biax niers.
Ne me devés tolir ne convoitier. (165b, 13-14)

Determination

Que par l'apostre, c'on a Rome requiert,
Je nel donroie a home desoz ciel. (4112-4113)

Je nou donroi por mil livres d'or mier
Car avec moi l'aroie ge plus chier. (165b, 15-16)

Intention to use Flori against Fromont

Se je le puis avoir ne gaaignier,
Li viex Fromons le compara molt chier.
Par lui cui je ma guerre traire a chief.
(4014-4016)

.

Reaction to the Refusal

Anger

Gerins l'entent; le sen cuide changier. (4017)

Gerins l'oït, molt en fu correcier. (165b, 17)

Criticism of Sense of Values

Fel orguillox, con iez outrecuidiez,
Cant .i. cheval qu'encor n'as gaaignié,
M'as escondit, voiant .m. chevaliers. (4019-4021)

. (cf. below, p. 119)

Threat

Par cel Signor, qui tot a a jugier
Ainz qu'il soit vespres, voz i arai mestier.
Ne le lairoie por tot l'or desoz ciel
Qu'al roi Charboncle n'aille joster premier.
Se je l'abat, miens sera li destrier. (4022-4026)

.

Request

Relationship

Mes amis estes et mes germains cosins. (4028)

.

Past loyalty and unrewarded service

Et je voz ai molt richement servi,
Ne fié, ne terre, onques ne voz requis.
(4029-4030)

Bonne piece a que je vos ai servi
Donjon ne marche ne chastel ne vos requi. . . .
Ne me donaste vaillant .i. estreli
Car je nou soi sor vos en en le vi. (165b, 19-27)

.

Past Misfortune

Por votre guerre fu me peres oci. . . .
Et je m'en sui sovent clamés chaiti
En autre terre entre mes anemi
Et ai perdu tous mes millors ami. (165b, 21; 23-25)

. (cf. above, p. 118)

Criticism of Sense of Values

Or m'escondites ci d'un povre ronci
C'onques n'oistes, ne n'en fustes saisi
Car s'il voloit, il s'en poroit fuir. . . .
Molt me volés de perdre por petit.
(165b, 28-20; 165c, 3)

Request proper

Or me donez le bon cheval Flori,
Si dira l'en que pseudome ai servi.
(4031-4032)

Otroiés moi le cheval s'il est pris. (165c, 4)

Granting of Request

.

Conciliation

Por l'amor Deu ne vos corriés si
Je vos donrai le bon cheval Flori
Et ferai droit de ce quel contredis. (165c, 6-8)

Covent

Et je l'otroi," Gerbers li respondi,
Par tel covent, con voz porrez oïr:
Ou que verrez Fromont le posteïs. . . .
Que l'un des .iii. voz en irez ferir."
(4033-4035; 4038)

Mais par covent le vos donrai ici
La votre foi vos convenra pluvir
Onques verres vos mortex anemis
Fromont le viel et son fil Fromondin. . . .
Le quel que soit en irés envair.
(165c, 8-11; 20)

Pledge

Et je l'otroi, sire, ce dist Gerins.
Il passe avant, et Gerbers li plevi.
(4039-4040)

Et je l'otroi, certes, ce dist Gerins
Il passe avant tantost si li pluvi.
(165c, 21-22)

Relinquishing of the horse to Anseÿs - Contrast of the Princess and the horse. As we have seen in Chapter 2, the queen and princess are, to some extent at least, duplications of each other insofar as the structure of the poem is concerned. It is only after Flori becomes central to the plot that events concerning Biautris take on a character independent of the intrigue with the queen, and, as noted above, two scenes that involve Biautris after the battle recall scenes involving the queen before the battle. (See above, pages 51 and 52.) Before the introduction of Flori, then, Biautris as a character was subsidiary to the queen; after the battle she is just as dependent on Flori for a good part of her presence in Girbert's story. In the outline and analysis that follow, therefore, it will at times be impossible to separate the theme of Biautris' pursuit of Girbert from the Flori theme. The order of events in this section is as follows:

Report of the battle to Anseÿs

Description of Girbert returning from battle

Argument between Anseÿs and Girbert resulting in the relinquishing of the horse to Anseÿs

Report to Biautris and to the queen (a variant of the scene involving the queen before the battle)

Biautris' message to Girbert and his response

Conversation(s) between Girbert and Gerin

a. Description of Biautris and of Flori

b. Admiration of Biautris and of Flori.

After the battle, Anseÿs is told of Girbert's victory over Charboncle in words that must be considered a motif within this

section of Girbert. (See above, pages 45 and 46.) Girbert then appears and the motif is repeated in dialogue form after which the argument per se begins and we find the motifs of Request, Reaction, and Refusal. The repetition of the request is made, not by Anseÿs, but by Gerin, who intervenes angrily and brings about the granting of the request. The description of Girbert, longer in M than in A, is omitted in the outline below as irrelevant to the comparison with Auberi. As the king and Girbert exchange greetings, the motif of recollection of the duel is repeated and each version seems to echo its own form of the initial report. Within the argument proper, the request by Anseÿs in both M and A recalls the request as it is phrased the second time by Gerin in the preceding argument. The reaction to the request is coupled in the present argument with a reference to the customs of Cologne and of France regarding the taking of prisoners and property in battle; again, for purposes of comparison with Auberi, these are not essential, and, indeed, what seems to be the regular pattern of the argument is not affected by omitting them. Girbert's refusal follows his questioning of the local custom, and in A's version, like the refusal in the argument with Gerin, it is composed of an expression of determination to keep the horse and a reference to the horse's potential usefulness in fighting Girbert's personal wars against the Bordelais. A variation of the motif of Determination begins the next laisse and is followed by the explanation of the French custom. Gerin then intervenes angrily with the repetition of the request on Anseÿs' behalf; he expresses himself here in terms similar to those he used previously when arguing for

himself. Girbert grudgingly acquiesces and his granting of the horse is accompanied by a "covent" as was his final response to Gerin in the previous argument. For an outline of this dialogue, see below, pages 124 and 125.

The messages concerning the battle as they are related to Biautris and the queen have already been discussed in Chapter 2. They are of interest here primarily because of the repetition of the motif "Recollection of the battle", but also because of a hint of the contrast between Biautris and Flori. Ms. A includes two reports of the battle, one to the queen by Anseÿs and one to Biautris by Baudacon. Not only is Ms. A more closely related to Auberi, as we have seen, but it has a tendency to repeat itself, illustrated here in the message to the queen and the reappearance of Baudacon, neither of which is to be found in Ms. M. However, both versions have the summarized report of Girbert's victory:

Ms. A

Ms. M

Recollection of the battle

Li Loherenz en a le pris eü.

Ce bon cheval i a il retenu.

Le roi Charboncle en a mort
estendu. (4232-4234)

Je sai molt bien qui miex i a
feru:

Li dus Gerbers en a le pris eü;
Il a Charboncle du cheval abatu.
(4243-4245)

Mais je sai bien qui miex i a feru

Li Loherains en a le pris eü

Li rois des lor lor a mort abatu

Dex, quel cheval ia conquis li dus

. . . .

An nulle terre ites beste ne fu.

(166d, 8-11; 13)

This motif is repeated once again when Biautris' messenger addresses Girbert:

Du roi Charboncle et d'Empire le
Roz
Que voz avez desconfiz en l'estor,

De vo proesce an dient conuissance
Le roi des lor avés mort a vo lance.
(167a, 6-7)

(Continued on page 126)

Argument between Girbert and Anseÿs after the Battle

Ms. A

Ms. M

Request

Request proper

--"Rendez le moi, Gerbers," dist Anseïs,
"Je voz en pri, la vostre grant merci.
Si dira l'en que bien m'avez servi." (4162-4164)

"Or me randés le bon cheval Flori
Lors si dirai que bien m'avés servi."
(166b, 17-18)

Reaction to the Request

(Custom: 4165-4169)

(Custom: 166b, 19-24)

Refusal

Determination

Respont Gerbers: "De Dieu, qui ne menti,
Soit maleïs, qui tel costume i mist!
Que par l'apostre, que quierent pelerin,
Se je n'avoie tant de terre a tenir
O vis estusse ne morz fuisse enfoïz,
Ne voz rendroie le bon cheval Flori.
Jamais de moi nel verrez departir." (4170-4176)

Mal dehais ait, dist Girbers, qui l'i mist.
Ja ne sera retenu de par mi. (166b, 25-26)

Intention to Use Flori against Fromont

Que se g'estoie tornez en mon païs,
G'en conquerroie mes mortez anemis,
Fromont le viel et son fil Fromondin,
Et dant Guilliaume, l'orguillox de Monclin,
Et le linage, qui mon pere m'ocist. (4177-4181)

.

Determination

"Rois," dist Gerbers, "se Dieus ait part en m'arme,
Je sui toz prés contre .i. home a desfendre.
L'un après l'autre combateroie a .xxx." (4186-4188)

(Custom: 4189-4194)

(Custom: 166c, 3-8)

Repetition of Request

Criticism of Sense of Values

"Par Dieu, Gerber, trop i poez mesprendre!
Por un cheval, que max fex puist ensprendre,
Faites du roi si male desevrance! (4196-4198)

"He! Girbers, sire, con as male esperance
Dex conme est fox qui savoir vos demande!
Ja n'en as tu nes qu'a .i. petis enfes
Faites au roi itele desevrance. (166c, 12-15)

Request proper

"Donez le, sire, puisqu'il le voz demande,
Que de millors en avez encore .xxx.!" (4199-4200)

"Randeé li, niés, puis que il la demande
Car de millors avés encor .xl." (166c, 16-17)

Granting of Request

Determination

Et dist Gerbers: "Molt est fols qui ce pense.
Se je li ren, Damedieus me cravente!" (4201-4202)

"Dex!", dist Girbers, "con est fox qui ce panse
Se je le rant, ja Dex n'ait par en m'arme.
(166c, 1819)

Covent

Se ne le faz par itel covenance,
Que anuit l ait et demain le me rende,
Por la costume de son païs atendre." (4203-4205)

Se je nel fac par itel convenance
Qu'il l'ait a nuit et demain le me rande
Por la costume de son païs atendre." (166c, 20-22)

Acceptance of Terms

Et dist li rois: "Fel soit, qui plus demande!"
(4206)

Dist Anseÿs: "Fox est qui plus demande."
(166c, 23)

Et de Flori, le destrier coureor.
 Ainc tel n'en ot nuz fiz d'enpereor.
 (4275-4278)

It is in Ms. A that we encounter here, for the second time -- while it has not yet appeared in M -- the deliberate contrast between the princess and Flori, for the messenger continues his speech with a reference to Biautris' beauty that balances the last line in the above quote about the horse:

La fille au roi est por voz en error.
 Il n'a plus belle jusq'en Inde Major.
 (4281-4282)

Girbert's response, shorter in M than in A, is in each case to recall his obligation to come to the aid of his cousin Hernaut (Ms. A, 4287-4296; Ms. M, 167a, 10-13).

The arrangement of the two *laisses* that most obviously present a contrast between the princess and the horse is not quite the same in the two manuscripts. Ms. A separates them by the messenger scene just discussed and in this version they represent two different conversations. In Ms. M these two *laisses* are set one after the other in the manner of *laisses* intended to be partially "*similaires*". Because of the difference in their position in the narrative, there are some differences in the reading as well. Each pair of *laisses* includes at least one description of Flori and one of Biautris, two expressions of admiration for Biautris by Gerin, and two for Flori by Girbert. In addition to these two motifs, the conversation includes others that have appeared in the two preceding arguments about Flori. The circumstances under which Girbert and Gerin pass by the princess' window are described in still another motif that, in the version of

Ms. M only, is significant in the comparison with Auberi. The motif shows the hero and his companion on their way to or returning from the hunt, and as is the case with a number of motifs common to both Auberi and Girbert, the context in which this one occurs is not the same in the two poems. In Auberi it introduces the quarrel between Guiborc and Seneheut; in Girbert it introduces the conversation between Gerin and Girbert. But in the lines quoted below a similar pattern is observable: the woman (or women) in the window, love for the hero, the beauty of the princess, the hunting motif, and the companion (the queen in Auberi, Gerin in Girbert) calling attention to the good looks of the person observed. As is pointed out below, the author of M seems in general to have had his own version of the quarrel in mind as he composed this conversation between Girbert and Gerin, a fact that would seem to substantiate the validity of this comparison:

Auberi

De la roine ert souuent regardest
Et de sa fille qui tant auoit
 biautes
Sus as fenestres coient les a
 les
Et .au. est en riuere ales
Et gas. li preus et la loses

Dist la roine fille car esgardes
Le plus bel home qui soit de
 mere nes. (Keller, p. 240,
 9-13; 18-19)

Girbert, Ms. M

La fille au roi fut mout cortoise
 et belle
Qui Girbert ainme plus que rien nee
 en terre.
Si s'apuia a une des fenestres
Parmi l'antassie a mis fors sa
 teste
Li dus Girbers de riuere repaire
Il et Girins li chevalier honeste.

Li dus Gerins le Loherain apelle:
"Sire cousin, vois con belle
 pucelle!" (167a, 15-16; 24-26;
 30 - 167b, 1)

In Ms. A, before the report of the battle is made to the queen and the princess, Flori is described, then the princess, and next we witness the reactions of Gerin and Girbert to the two; the second conversation in A takes place after the princess' veiled proposal of marriage and

during the walk to the palace to request return of Flori. In Ms. M the setting for the conversation is the same as the second in Ms. A; there is in fact only one conversation, but it is presented in duplicate. The author describes the horse after the dialogue and it is only then that the heroes actually see it. Whether or not the two *laisses* occurred in immediate sequence in the "original" we will present an outline of the two together, since for the purpose of studying the motifs involved, they lend themselves readily to a single analysis.

The author of Ms. M does not make the parallel in descriptions and, for his description of the princess, has recalled the quarrel scene prior to the battle, in which the hunting motif occurs, as discussed above:

.i. matinent se leva la pucelle
 Et ot vestue une pelice vaire
 Et par desor .i. paile de biterne
 Blanche ot la char comme la flor sor l'erbe
 Fresche color comme rose nouvelle
 Et bruns sorchis et color tant belle
 Il n'ot si belle en trestoute la terre.
 .i. esprivier a pris sor .i. perche
 Si s'apuia sor .i. de fenestres.

(Ms. M, 163a, 10-18)

While Ms. A, too, presents a description of Biautris in the quarrel scene (3748-3752), that description is not especially similar to the ones quoted below from the scene we are now discussing.

It is obvious, in the expressions of admiration, that a contrast is intended; the repetition of the formula "con bel(le) cheval (dame)" in itself is sufficient evidence. Ms. M introduces another element into the contrast to stress the overwhelming devotion of Girbert to Flori: Girbert prefers Flori not only to the princess but to the

wealth and power she would bring him, and, as we continue reading in both versions, to Paradise itself. The weighing of a character's devotion to a person or an object against his desire for Paradise is a motif that does not occur exclusively in connection with Flori and will be treated in greater detail in the second part of this chapter. For an outline of the conversation between Girbert and Gerin, see below, pages 130 and 131.

Unsuccessful request for the return of the horse - Contrast of Girbert's interests. The nucleus of this section of the narrative is the third argument over the horse; the other elements (farewell to the princess, farewell to the queen, expression of sympathy by the nobles) are subsidiary. The confrontation of Girbert and Anseÿs provides the familiar motifs of Request, Refusal, and Reaction to the refusal. Immediately after the confrontation, the Reaction is repeated when a nobleman expresses his sympathy with Girbert's position, and twice more when Girbert takes leave of Biautris and of the queen. A repetition of the request is made by the queen to Anseÿs, prompting the return of Flori to Girbert.

When Girbert visits Anseÿs to ask for Flori, he is greeted in Ms. A by an offer of land in the North and advised to give his southern holdings to his cousins. Ms. M begins the dialogue with Girbert's statement of his desire to return to the siege of Gironville; Anseÿs' offer is an attempt to dissuade him from this. In both versions, the offer is met with the request for Flori, and the request is answered by a straightforward refusal, similar to that in the argument between Gerin and Girbert earlier. The reaction to the refusal is composed of several motifs in both versions: a complaint at the injustice of

Conversation between Gerin and Girbert

Ms. A

Description of the horse and of the princess

Flori atachent a la regne bien faite.
Hennist et grate et estanpist a terre.
La fille al roi fu el palais as estres
Et mist son chief parmi .i. fenestre.
En nul país n'en ot nule plus bele. (4213-4217)

Dedenz la place, desoz le foilli pin,
La ont trové le bon cheval Flori.
Il fu covers d'un paile alixandrin.
Li rois le fait desoz l'ombre tenir
Por la cholor, que mal ne li feïst.
Plus bel n'avoit en .xl. país.
Amont, as estres, ert la fille Anseïs.
(4304-4309)

Admiration for the horse and for the princess

Gerins la voit; son cousin en apelle:
"Cousins," dist il, "je vois .i. pucelle.
Plus belle dame ne covient il a querre."
Et dist Gerbers: "Par Dieu, le roi celestre,
Plus me trait or li cuers en autre afere.
Se m'eït Dieu, n'a tel cheval en terre
Con est Floris; jamais ne le quier perdre."
(4219-4224)

Ms. M

.i. matinet se leva la pucelle
Elle ot vestue une pelice vaire
Et par desus .i. paile de biterne.
Blanche ot la char, color fresche et nouvelle.
Il n'ot si belle tant con cies dure et terre.
.i. esprivier a pris sor .i. perche,
Si s'apuia a une des fenestres
Parmi l'antassie a mis fors sa teste. (167a, 17-24)

Flori troverent desous l'ombre d'un pin.
Bien fu covers d'un paile alixandrin
Descovers furent et li oil et li crin
Les .iiii. piés a blans con uns hermins.
(167c, 3-6)

Li dus Gerins le Loherain apelle:
"Sire cousin, vois con belle pucelle!
Car la demande, avoir la poes, chaele,
Si seras sire et rois de ceste terre
Si vos traiés de poinne et de poverte."
--Dex," dist Gerbers, "n'a tel cheval en terre
Con est Floris, ne mieudres ne puet estre."
(167b, 1-6)

Admiration for the horse and for the princess (continued)

Gerins la voit; toz li cuers l'en sourit.

"Cousins," dist il, "con bele dame a ci!

Il n'a si belle en .lx. païs.

Esgar Gerbers, con a savorex ris!"

--"Diex," dist Gerbers, "ques chevax est Floris!

Par cel Signor, qui onques ne menti,

Il n'a millor jusqu'a la mer de Griz." (4311-4318)

--Dex," dist Gerins, "con belle dame a ci!

Car la demande, avoir la pues, cosin."

--Dex," dist Girbers, "con bel cheval Flori!"

(167d, 11-13)

Intention to use Flori in the war against Fromont

"Se je tenoie .i. pié en Paradis

Et l'autres fust sor le cheval Flori,

Je osterioie celui de Paradis

Si monteroie sor le cheval de pris

Por guerroier mes mortez anemis,

Fromont, le viel, et son fil Fromondin."

(4319-4324)

"Dont si tenisse .i. pié en paradis,

L'autre tenisse sor mon cheval Flori,

Lors si veïsse mes mortes anemis,

Fromont li viel et son fil Fromondin. . . .

Et d'autre part fust Dex de paradis

Qui moi deïst, 'Girbers, vien ca, ami,

Si la refuses, toz jors i a failli,'

Je retrairoie le pié de paradis

Et monteroie sor mon cheval Flori

Et requerroie mes mortes anemis

Fromont le viel et son fil Fromondin."

(167b, 17-20; 23-29)

the refusal, a reference to the "covent", and a threat. As Girbert leaves the palace, he is followed by sympathizers; in the dialogue between them the reaction to the refusal is repeated, with the motifs of complaint at injustice, reference to the "covent", and the threat. Ms. M omits again the second motif and adds, at a later point, a reference to the legitimacy of Girbert's claims to the lands Anseÿs has offered him. In the two farewells that follow, the Complaint motif is repeated twice. The queen then intervenes on Girbert's behalf and Anseÿs agrees to return Flori. A complete outline of these scenes is not given below, but the motifs mentioned are listed on pages 133 and 134.

Returning of the horse to Girbert - Engagement to Biautris. The actual returning of the horse occupies only a few lines, which, in Ms. M, include a brief description of Flori. The remainder of this section -- and of the Cologne episode itself -- consists of: the *hommage* to Girbert by the group of knights from Metz (see above, p. 107); Anseÿs' offer of Biautris as Girbert's wife (which includes a description of Biautris, the offer, a refusal by Girbert, an angry intervention by Gerin, and the betrothal of Biautris to Girbert pledged by Gerin); the farewell of Girbert to Biautris; and the first part of the departure, which includes another description of Flori, and an expression of admiration for Flori. It may be no more than an impression, but the *laisse* in which Girbert shows his reluctance to marry Biautris seems to be an inversion of the *laisse* in which Anseÿs and Girbert argue for the first time about Flori. To compare the subject matter briefly:

Second Argument with Anseÿs and Motifs Repeated Later

Ms. A

Ms. M

Request

Request proper

Et dist Gerbers: "Dont me rendez Flori.
Plus le desir, ne voz en quier mentir,
Que nule rien que Damedieus feïst." (4342-4344)

Et dist Girbers: "Sire, votre merci
Or me randés mon bon cheval Flori
De l'autre don soit a votre plaisir
Que je dirai que prodonme ai servi." (167d, 28 -
168a, 1)

Refusal

(cf. Unjust Request, p. 117 above)

Et dist li rois: "Laissiez ester Flori.
Nel me devez rover ne requerir.
Saisis en sui; si ne le voel guerpier."
(4345-4347)

A male eür dist li rois Anseÿs:
"Ne me devés querre, sire meschin,
C'avec moi le vuel or retenir." (168a, 2-4)

Reaction to the Refusal

Complaint at Injustice

Viltance sanble de mon cheval tolir. (4349)

--Oiés, signor," li dus Girbers a dit,
Quel vilonnie me dist rois Anseÿs
Que mon cheval vuel t a force tenir
C'est vilonnie, car je l'ai bien conquis."
(168a, 5-8)

Covent

Gel voz baillai et devisai isi,
.i. soir l'aiez, et rendez al matin.
Or me volez de covenant falir. (4350-4352)

.

Threat

Mais par Celui, qui le mont establi,
.i. parole voz sai dire de fi:
Se je ne rai le bon cheval Flori,
Encor t'en puet molt granz max avenir.
(4353-4356)

Par cel signor qui onques ne menti
Ja a mon gré ne m'en verrés partir
Tant que je puisse tant de terre tenir
Ou vi estoise ne mors puisse gesir. (168a, 9-12)

Repetition of Reaction

Complaint at Injustice

(and Covent, A only)

"Molt le fait or Anseïs malemant,
Qui a Gerbert ne tient son covenant." (4364-4365)

"Certes il fait vilonnie molt grant
Quant il de vos se part vilainnement
Car vos l'avés servi molt loialmant
Mal fiance i ont li remanant." (168a, 20-23)

Determination (cf. Request proper, above)

N'est riens en terre que je desire tant
Conme Flori, le bon cheval corant. (4367-4368)

.

Threat

Se je ne l'ai, bien sache a esciant,
Il en verra sa terre a feu ardant. (4369-4370)

Mais par l'apostre que quirent peneant
Se mon cheval que me tot ne me rant
En cest païs en croistra .i. max grant. (168a, 27-29)

Complaint at Injustice

Que vostre pere encontre moi mesprant,
Que il Flori, mon cheval, ne me rent. (4381-4382)

Mais votre pere fait envers moi que lant
Qui Flori prant, ne mie ne m'en rant. (168b, 12-13)

Vers moi mesprent Anseïs, li guerrier,
Qu'il ne me rent Flori, mon bon destrier.
(4395-4396)

Dame, vos sire a trop fait que lanier
Quant il me tot Flori mon bon destrier. (168b, 24-25)

Argument	Offer of Marriage
Anseÿs asks for the horse	Anseÿs offers his daughter
Girbert insists on keeping the horse	Girbert refuses the marriage
Gerin intervenes, upbraiding Girbert for his foolishness	same
Gerin persuades Girbert to give up the horse conditionally	Gerin pledges the engagement on Girbert's behalf

It might be noted here that Gerin's intervention is in part couched in the same terms as Girbert's earlier refusal to give up the horse. (See above, p. 124.)

Another curious note, to which Bowman has already drawn attention, is the fact that Biautris is introduced here as if for the first time. It is true that subsidiary characters are not infrequently re-introduced in the chansons de geste -- for example, Mauvoisin, Ms. M, 149d, 6 and 156a, 9 -- but Biautris has been rather a central than a subsidiary character in the Cologne episode and it is difficult to suppose that she really needed reintroduction, or, adopting momentarily the theory of oral transmission, that the jongleur or audience could have forgotten her existence so thoroughly as to accept these lines as a contribution to knowledge of the situation. It seems far more probable that the lines as we have them are preserved because, traditionally, they preceded the offer by Anseÿs of his daughter's hand. For motifs in this section, see below, pages 136 and 137.

The Returning of the Horse to Girbert - Engagement to Biautris - Departure

Ms. A

Ms. M

Returning of Flori

Description of Flori

.

Dont fu Floris emi la place trais
D'un riche drap de soie fu covers
Ne li parut que li ielz tout sans plait. (168d, 9-10)

Offer of Marriage

Description (Reintroduction) of Biautris

Sus ou palais en est levez li criz
C'une fille ot li bons rois Anseïs,
Ce dist la geste, qui ot non Biautris.
Il n'ot plus belle en .xl. païs.
Fors de la chanbre la fist li rois venir.
Si l'adestroient dui conte palazin.
Bien fu vestue d'un paile alixandrin
Et en son chief .i. chapelet d'or fin.
De sa biauté li palais resplendist. (4878-4886)

Une fille a li fors rois Ansey(s)
Ce dist la geste, la belle Biautris
Il n'a tant gente en .xl. païs.
Li rois l'a fait fors d'une cham issir
Uns archevesques parmi la main la tint
Si l'adestroient .iii. conte palasin. (169b, 11-16)

Offer

"Car prenez fame, franz chevaliers," fait il,
"Je voz donrai la belle Biautriz." (4489-4490)

"Car prendés feme, Girbers biax dos amis,
Veci ma fille, la belle Biautris,
Il n'a tant belle en .xl. païs." (169b, 19-21)

Rejection of the offer

--"El ai a faire, sire," Gerbers a dit,
"Que fame a prendre, ne tel plait a bastir
Tant con moi membre d'Ernaut le Poitevin."
(4494-4496)

"El ai a faire que nocés maintenir
Tant con me membre d'Ernaut le Poitevin."
(169c, 4-5)

Intervention by Gerin

Criticism of Sense of Values

"Fel orguillox, qu'es ce que tu as dit?
Ja n'as tu tant o mors puisses gesir.
Et ceste est fille au fort roi Anseïs."
(4503-4505)

"Fel orguillox, que est ce que tu dis?
C'est la coustume au Loheranc tou dis
Povre, orguillex sunt en autre païs
Ja n'as tu tant d'avoir a maintenir
Ou vis estoieses, ne ou puisses gesi(r)
Vois ci la fille mon signor Anseÿs
Qui a (a) non la belle Biautris
Il n'a si belle en .xl. païs." (169c, 8-15)

Pledge

"Tu la prendraz; jela jurrai por ti."
A uoez Gerbert la va jurer Gerins,
Et en après les ostages en prist. (4506-4507)

"Drois empereres, la votre grant mercis,
Il la penra, ja n'en iert consaus pris."
Avec Girbert la receü Gerins
De ce fist bien quant ostages en prist. (169c, 18-21)

Departure

Description of Flori

Mener en fait Flori, le bon destrier.
Hennist et grate et regibe des piez.
D'une grant lance n'i puet nus aprochier.
(4550-4552)

Flori enmainne que tant a convoitié
Il grate et mort et fiert de .iiii. piés
A grant doutance l'ose nus aprochie(r). (169d, 17-18)

Admiration

"Dieus," fait Gerbers, "con ci a bon destrier!
Il n'a mellor en France, ne soz ciel. (4553-4554)

Girbers santist, qui durement l'ot chie(r)
"Por amor Deu, con je puis estre lié
De cest destrier que j'ai ci gaingnié!" (169d, 20-23)

Intention to use the horse against Fromont

"Se Dieus me laisse en France repairier,
Li viex Fromons le conparra molt chier."
(4555-4556)

"S'en no païs puis a tot repairier. . . .
Se trues Fromont le chenu et le viel
Par cest cheval le cuit si corecie(r)
Que je le cuit de toute honor chacier
Ne li laira de terre demi pié." (169d, 24; 27-30)

Comparison of the theme of Flori-Blanchart in Girbert and Auberi.

The motifs common to the two poems have already been isolated from the narrative context in the preceding pages. Using this categorizing by motifs, let us next examine the same motifs in the Flanders III and Bavaria episodes of Auberi and the context in which they appear relative to the context of Girbert.

In Girbert and in Flanders III, the horse is described in conjunction with the arming of Charboncle or Galesis. Not only is the context in which the description is placed the same in both poems, but the rime in Auberi (-ier) is equivalent to the -ié assonance of Girbert. The order in which the various formulas are used is roughly the same: introduction of the horse by name as the king mounts, description per se (color, conformation), description of the acoutrements (covering, decoration), value, and attributes (swiftness, endurance, etc.). This passage, referred to but not quoted above in the discussion of Girbert, is given below for the sake of comparison. The version of Ms. A appears to be closer to Auberi in the use of formulas and in their order of appearance. In cases where the wording of Ms M shows more similarity, the variant is given.

Auberi

On li amaine .i. bon corant
destrier,
Qui plus ert blans que n'est
fleurs de pomier.
(Tobler, p. 100,
26-27)

Girbert, Ms. A

Desor toz fu Floris plus ligiers.
Li rois Charboncles en la selle li
siet.
Plus estoit blanz que la noiz sor
le giel. (3978-3980)

The next four lines in Auberi can more appropriately be discussed as an example of the motif "Admiration for the horse", and there is

no correspondence at this point in Girbert. The description then continues:

AuberiGirbert, Ms. A

La teste ot magre et l'ueil apert et fier,	Maigre ot la teste, le cors ot bien taillié (M: La teste ot maigre, les iels aspre et fier)
Corte l'oreille, le cors grant et plenier,	Et le col gros, les crins lons et dougiez, (M: Petite oreille, le col votis, dongier)
Iambes bien faites, au col n'ot que taillier;	Le piz bien fait et la crope derrier,
La sele fu d'un iuoire moult chier,	La janbe plate et le pié bien taillié,
La couureture d'un paile de quar- tier,	Et fu covers d'un vert paile plo- ié.
Et de fin or erent li doi estri- er;	Par les pertuis ert li pols fors glacié.
Li frains fu riches, la resne a or mier,	.iii. c. boutons i avoit fait d'or mier,
Mil eschaletes ot deuant au poitrier,	Qui li batoient aval de si as piez.
Qui (si) tentiss(oient), quant on doit cheuauchier	C'est connoissance de mervillox destrier;
Rote ne gygue n'i uaut mie .i. denier.	Et grant richece a celui qui sus siet.
En cel cheual n'auoit que mes- prisier;	En tant de terre, con .i. arz puet lancier,
Por corre .i. ior nel puet on estanchier.	N'i puet chevax de noient apro-- chier. (3981-3992)

(Tobler, p. 100, 32 - 101,
11)

The remainder of the description in Auberi contains lines that are similar, not to this passage of Girbert, but to later ones in which Flori is mentioned:

Grate et henist et maine .i. teil tempier,
Que d'autre part l'oient Flamenc noisier.
(Tobler, p. 101, 16-17; cf. above,
p. 137, "Description of Flori")

The energy and strength of Blanchart are again the subject of the description as Auberi and Galesis face each other across the river:

Et Blanchars grate parmi le pre fleuri,
Des pies regete, tost s'est .iii. fois guenchis,
Les pieres fent et les cailleus petis.

(Tobler, p. 104, 5-7)

The two passages just quoted are comparable to the one on page 137 above portraying Girbert's departure from Cologne and, in Ms. A only, the one that precedes the conversation between Girbert and Gerin on their way to court. (See above, p. 130.) Blanchart is described when Auberi leaves Flanders, but not in the same terms as above:

Le bon cheual, qui ert blans et fleuris,
Li amenerent sous .i. aubre foilli(s).
Voit le li dus, moult en est esbaudis;
De sele fu moult richement garnis.

(Tobler, p. 133, 29-32)

The resemblance to Girbert involves not the departure scene of the latter poem, but the lines that immediately follow those we have quoted on page 130: the description of Flori as Girbert and Gerin begin their conversation about the princess and the horse.

The descriptions of Flori and of Blanchart that precede the duel are quite obviously related; it could be that the remainder resemble each other only coincidentally, made up as they are of formulas common in describing horses in the chansons de geste.³ Whatever the case may be, either Flori or Blanchart is the result of an imitation as undeniable as the one we have discussed in connection with the two women in the Bavaria episode and Girbert. Just as the Countess in the Flanders episode has less in common with the queen

³F. Bangert, "Die Tiere im altfranzösischen Epos", Ausgaben und Abhandlungen, 34 (1885), 1-122.

and her daughter than do their counterparts in Bavaria, the horse captured in the Bavaria episode, in contrast to Blanchart, is not at all similar to Flori except insofar as it is captured from the enemy king in single combat and is considered a great prize. The actual capture of the horse in all three version (Girbert, Flanders III and Bavaria) suggests imitation as does the entire single combat sequence:

Flanders III

Et li rois chiet s'a les arcons
guerpis.
Et li Borgoins ne fu mie esbahis,
Ains passe auant si a le blan-
chart pris.
(Tobler, p. 114, 18-20)

Girbert, Ms. M

Parmi les listes li va l'escu fan-
dant
Tant con tint l'anste, l'abati
mort sanglant
Tandi la main, s'a pris Flori le
blanc. (165c, 30 - 165d, 2;
cf. Ms. A, 4052-4054)

Bavaria

Janbes leuees fait ius trebucier. . . .
Auber. prist le franc sans delaier
A gars. a rendu le destrier. (Keller, p. 234, 29;
33-34)

In the Bavaria episode the horse is not described until news of the battle is brought to the queen; it is a black "aragon" and only four lines are devoted to it:

Si a conquis le destrier aragon
Qui plus est noirs que ne soient charbon
Et plus reluist que penne de poon
Ja nul meilleur ne demant nus frans hom.
(Keller, p. 238, 8-11)

This is the last reference to the horse in this episode, and we can conclude that, although the horse itself does not resemble Flori and Blanchart, its existence here cannot be altogether unrelated to a single plot common to the three versions.

To return to the more essential comparison of Flanders III and Girbert, we have mentioned that the motif of "Admiration" interrupts the first description of Blanchart:

Il nel donast por .m. liures d'or mier.
 C'estoit Blanchars, qui tant fist a proisier,
 Dont Auberis ot puis tel desirier.
 Plus bele beste veoir ia mais ne quier.
 (Tobler, p. 100, 28-31)

Actually this is just a prelude to the motif itself which appears when Auberi first sees Blanchart and in which Admiration is combined with the motif of Determination. In Auberi's second exclamation at the sight of Blanchart, these two motifs, in the form of a prayer, are accompanied by two more familiar motifs: Intention to use the horse against personal enemies, and Recollection of past misfortunes. These two monologues must be compared, both because of their setting (after the king and horse have appeared, but before the duel) and because of the motifs and formulas that compose them, with the dialogue between Girbert and Gerin that revolves around the future ownership of Flori. (See above, pp. 117-120.) There is equal justification for comparison of Auberi's monologues with the second conversation between Girbert and Gerin: the contrast between Biautris and Flori, where we have seen the use of all the above motifs except that of Past misfortunes. (See above, pp. 130 and 131.) For the motifs in these two monologues of Auberi, see below, p. 143.

As scenes that are counterparts to scenes in Girbert, there remain, in Flanders III, the request for Blanchart, and the attempt to get the horse back. These two conversations with Baudouin can be divided into the same motifs of Request, Reaction, Refusal, etc. as

Auberi's Two Monologues before the Duel with Galesis (ed. Tobler)

Monologue I

Description of Blanchart (See above, p. 139)

Challenge and Acceptance (related twice)
(p. 101, 26 - 103, 7)

Admiration

"Diex," dist li dus "dame sainte Marie,
Qui ains mais uit teil cheual en sa vie?
Il n'a si bon de si qu'en Tabarie." (p. 103, 18-20)

Determination

"Se ie l'auoie, ie nel donroie mie,
Qui me donroit tout l'or de paienime;
Ains de ceual n'o(i) mais si grant envie.
Ou ie l'aurai ains la nuit aserie,
Ou g'i metrai les menbres et la vie."
(p. 103, 21-25)

Monologue II

(See above, p. 140)

.....

"He diex," dist il "qui en la crois fus mis,
Et qui ta mort pardonas a Longis
Et home et femme a tes .iii. mains fesis,
Lais moi conquerre cel bon cheual de pris;
Il n'a meilleur en .xl. pais." (p. 104, 10-14)

"Se ie l'auoie, foi que doi saint Denis,
Ie nel donroie, qui me donroit Paris."
(p. 104, 15-16)

Intention to use Blanchart against Enemies

"Ains requerroie mes mortex anemis,
Huedon de Lengres, mon oncle le marchis. . . ."
(p. 104, 17-18)

"Mais se i'auoie cel bon cheual de pris,
Ie les feroie encor clamer chaitis."
(p. 104, 25-26)

Recollection of Past Misfortunes

"Par iaus sui ie et pources et mendis,
En autres terres, deserites, chaitis,
Et en soudees com serians loueis."
(p. 104, 22-24)

the arguments between Gerin and Girbert and Anseÿs and Girbert. The first of these is partially but not completely identifiable with the first argument between Anseÿs and Girbert. (See above, pp. 124-125.) Instead of a refusal, however, the request is met with the immediate surrendering of Blanchart. The second conversation is to a great extent -- but again, not completely -- identifiable with the unsuccessful attempt to regain the horse, but into it are incorporated the subsequent events in Girbert: the intervention on the hero's behalf, and the returning of the horse to the hero, followed directly by the departure. These two conversations are outlined in terms of motifs on pages 145-148.

There are also motifs whose appearance is not restricted to the argument pattern of Request, Refusal, etc. and which cannot be treated in connection with one scene or type of scene. One of these motifs is the Recollection of the Battle. It is present also in the Bavaria episode, where it cannot be properly termed "motif" without bearing in mind both Girbert and Flanders III. It will be recalled that the messenger, reporting the victory to the queen, does so by a speech that resembles the message to Biautris, and consequently one that includes that motif. (See above, pp. 41-42.) There is no such messenger in Flanders III, but the motif does occur, and in a passage that parallels another part of Girbert; conversing with Baudouin after the battle, Auberi boasts of his success (above, p. 46) and this boast is reminiscent of Anseÿs' inquiry of Girbert and the latter's response after their battle (above, pp. 122-123). It occurs again, but where it has no exact counterpart in Girbert, during the

(Continued on page 148)

Auberi's Two Conversations with Baudouin (ed. Tobler)

Conversation I (Relinquishing of Blanchart)

Request

Admiration (Recollection of the Battle)

"Auberis sire, preus estes et cortois.
 Conquis aues Blanchart o les crins blois,
 Plus bele beste ne uit ne cuens ne rois,
 Ne plus isnele nen a iusques a Blois;
 Li cheuax est biax et gens et adrois." (p. 121, 16-20)

Request proper

"Dones le moi, si feres que cortois;
 Une partie de Flandres en tenrois." (p. 121, 21-22)

Reaction

Anger

Auberis l'oit si noirci come pois. (p. 121, 23)

Granting of Request

The horse changes hands (not a motif, but comparable to the Pledge and the Acceptance)

Et puis a dit "biau sire, vos l'arois."
 Met pie a terre sus le sablon marois,
 Si li bailla par les resnes d'orfrois.
 Et dist li cuens "grans mercis en aurois;
 Ie n'en uueil mie, s'il est sus uostre pois."
 Dist Auberis, "il est en vostre chois." (p. 121, 24-31)

Conversation II (Returning of the horse to Auberi)

Prelude to Conversation

Complaint at Injustice (Recollection of Battle)

Cuens Baudouins cuide auoir mon destrier,
 Que ie conquis au roi frison le fier;
 Ie li prestai por lui esbanoier;
 Cuide il donc, ie li doie laisser? (p. 129, 32 - 130, 3)

Determination

Par celui dieu qui se lascia drecier
 Ens en la crois por le mont re(s)pitier,
 Ne li lairoie por l'or de Montpellier. (p. 130, 4-6)

Request

Determination

Mais tout ce don ne prise .i. denier,
S'il n'a Blanchart, dont il a desirier. (p. 131, 12-13)

Request proper

"Ou est Blanchars? faite(s) le apareillier.
Si le rendes mon oncle le guerrier." (p. 131, 17-18)

Threat

S'il ne la ra, ie uos di sans boisier,
Tous nos affaires si rest a comenchier. (p. 131, 19-20)

Refusal

Unjust request

Li cuens respont "bien le me doit laisser;
Tant li ai fait or et argent baillier
Et a ma cort amer et essauchier,
Que bien en doi auoir .i. seul destrier." (p. 131, 21-24)

Reaction

Anger

Auberis l'oït, le sens cuide changer. (p. 131, 25)

Threat

Dieu en iura, qui tout a a iugier,
Qu'il nel laira, ains ert compare chier. (p. 131, 26-27)

Request (repetition)Request proper

Dist Gaselins "por dieu de paradis,
Baudouins sire, ne met ceste eure en pris.
Rendes Blanchart, le bon destrier de pris." (p. 131, 28-30)

Past service

Ia le conquist mes oncles Auberis
En la bataille contre le roi des Fris;
Ia n'i ot il ne conte ne marchis
Qui por uos, sire, se fust contre lui mis.
Il passa l'eue com cheualiers eslis;
Or li rendes, que bien fu deseruis. (p. 131, 31 - 132, 4)

Covent

"Par tel couent, com ia uos ert descris:
Se uos aues ia mais mestier d'amis,
Ne que grant guerre uos veigne en cest pais. . . . (p. 132, 5-7)

Refusal

Unjust request

"Gaselins sire," dist li cuens au cler vis
 "Nel me deues querre, par saint Denis.
 Nel me dona li Borgignons Aubris?" (p. 132, 9-11)

Request (continued)Covent (implied)

Dist Gaselins "uoire, par saint Denis,
 Tant com seroit en cest uostre pais;
 Mais puis, biax sire, qu'il a le congie pris,
 Rauoir le uuet, sire, par uos mercis. (p. 132, 12-15)

Intention to use Blanchart against enemies

"Sel mostera ses mortes anemis
 S'en uora faire maint riche poigneis." (p. 132, 16-17)

Refusal

cf. Unjust Request, pp. 117 and 133 above
 Et dist li cuens "moult s'est tost repentis;
 Dona le moi, et ie en sui saisis.
 Ie nel rendroie por l'ouneu(r) der pais." (p. 132, 18-20)

Reaction

Anger

Auberis l'oït, moult en fu esmaris,
 De si as pies li est li sans fremis. (p. 132, 21-22)

Threat

Et iure dieu, qui en la crois fu mis,
 Qu'il le raura, ou il sera ia pis.

Request (repetition)Past services

I'ai acuite la terre et le pais,
 En auenture m'en sui mainte fois mis,
 De moi aues este tresbien seruis. (p. 133, 1-3)

Threat

"Mais rendes moi mon bon cheual de pris;
 Se ie ne l'ai, par saint Pol d'Espolis,
 A cest espee ert ia uos tens fenis." (p. 133, 6-8)

Granting of the Request

Covent

"Il le raura, mar en ert agramis,
 Par tel couent com uos i aues mis:
 Se i'ai mestier de lui en cest pais,
 Que g'i serai de Borgoigne seruis." (p. 133, 23-26)

Acceptance of Terms (Pledge)

"Volentiers voir, sire," dist Auberis.
 Le sairement en a Baudouins pris. (p. 133, 27-28)

Description of Blanchart (See above, p. 140)Determination

Li dus le broche des esperons massis,
 Nel rendist mie, qui li donast Paris. (p. 134, 2-3)

argument over the return of Blanchart (p. 146 above). A possible parallel in Girbert, however, is found in the queen's intervention with Anseÿs.

The motif Criticism of Sense of Values appears in Flanders III, but not in conjunction with Blanchart. After the Countess has suggested to Auberi that he kill Baudouin and marry her, Gaselin is horrified that Auberi would consider such an idea:

"He mauuais hom, diex te puist maleir,
 Li glorieus, qui tout a a baillir!
 Trestous li mondes te deuroit bien honir.
 Por une femme v(i)eus ton segneur trahir,
 Qui tant t'a fait honorer et servir." (Tobler, p. 124,
 32 - 125, 3)

It appears again just after the departure from Flanders when Auberi is tempted to remain at the castle Aufaïs but is dissuaded by Gaselin:

Dist Gaselins "trop estes de fous dis.
 Por .i. chastel, qui de feu soit bruis,
 Voles remaindre et ci estre chaitis
 Et si voles laisser vos grans pais." (Tobler, p. 135, 5-9)

It is not only the fact that these words are, in both cases, spoken by Gaselin, Gerin's counterpart, that precludes coincidence, but also the motif preceding and following the second quote, which is recognizable as the motif Intention to use the (horse) against enemies:

Qui onques mais uit chastel si garni(s)?
De trestous biens est il si raemplis,
Qui en seroit en droit fie reuestis,
Bien en porroit greuer ses anemis. (Tobler, p. 134, 25-28)

Ne doi pas estre ci repons ne chaitis;
Ains requerai mes mortes anemis,
De ma grant terre serai encor saisis. (Tobler, p. 135, 17-19)

The first of these two versions of the motif is reminiscent of the long description of Gironville that begins shortly after "Granz fu la guerre" (Ms. A, 2696-2698; Ms. M, 149c, 30 - 149d, 2), while the second is more akin to the motif as it is used in the Cologne episode. Equally interesting is the fact that the first version of the "Criticism" motif quoted above is used in conjunction with the woman, not with the horse, so while in one poem we have a deliberate contrast of the woman and the horse, in the other, such a contrast is not made, but a motif associated with the horse in Girbert is used in a dialogue about the Countess.

Turning to another motif that, in Girbert, is associated with Flori, the Request for a reward for past services, we find it in Auberi, though in a later episode, related not to Blanchart, but to Ouri's daughter Seneheut. In a dialogue that bears some faint resemblance to the argument between Gerin and Girbert, Gaselin asks Auberi for permission to marry Seneheut; he first reminds Auberi of his past loyalty that has gone unrewarded and threatens to leave

his uncle if Auberi does not grant him the favor he now asks:

Dist Gaselins "tost m'en aues parti;
Mais autrement ira, par saint Dauï:
Je vous ai, oncle, moult longuement serui,
Le gueredon ne m'aues par meri:
Or vos requier que le me rendes ci;
Ou se ce non, ia m'en uerres parti,
N'irai ia mais o uos pie ne demi." (Tobler, p. 145, 11-17)

That this passage involves a direct imitation is not certain, but there is apparently some connection with Girbert -- possibly only indirectly through the earlier Bavaria episode -- indicated by the lines preceding the above that seem based on the quarrel between the queen and her daughter:

Auberi to Gaselin

"Por Seneheut aues plus cuer mari. . . .
Ne uos prendroit, biax nies, n'ensi n'ensi;
Ou roi ou conte aura, iel uos afi;
Ensi bas hom(e) n'aferroit mie a li." (Tobler, p. 145, 4;
8-10)

Queen to Daughter (for context, see above, pp. 60-62)

"Laissiés, on ne'l vos donroit mie.	Dist la roine par dieu ia ne
Pauvres hon est, n'a point de	laures
garantie.	Quen plus haut liu weil quil
Signor aurés ou duc ou conte ou	soit maries.
prince. . . .	(Keller, p. 241, 3-4)

(Girbert, Ms. M,
162d, 25-27)

The request for a reward and the reference to marriage, part of one dialogue in Auberi here, are connected to two very different scenes in Girbert, and while the same motifs are present in Girbert, the context in which they are set is not the same.

Outside the Flanders episode there is a passage very much like that we have quoted above (p. 131) in which the hero expresses his desire to regain the horse and in so doing places greater value on

the horse than on paradise. Auberi is in a ruined castle being attacked by Huedon; when he sees he is fairly well protected there, he thinks of the horse Blanchart which Huedon has taken:

Adont regrete li dus son bon cheual. . . .
 Li dus en iure Iesu l'esperital
 Que s'il estoit ens el premier portal
 De paradis, ou ioie est principal,
 "Se retorroie por Blanchart, mon cheual."
 (Tobler, p. 205, 29; 206, 1-4)

The same comparison of paradise with a beloved object occurs in Garin, another poem of the Loherain cycle; Fauconnet's father Bernart de Naisil has been taken prisoner and asks his son to give up the castle. Fauconnet replies that he will not:

"Se je tenoie l'un pié en paradis
 Et l'autre pié ou chastel de Naisil,
 J'osteroie celui de paradis
 Et enteroie o chastel de Naisil,
 Et mes amis retenroie entor mi."
 (Vallerie, Garin, Ms. A: 4338-4342)

"Se je tenoie ja .i. pié en paradis
 Et l'autre chastel (sic) tenisse ou chastel de Naisil,
 Si retrairoie je celui de paradis
 Et si entreroi ou chastel dou Naisil." (Ms. M, 35a, 24-27)

No doubt Fauconnet's words are spoken in earnest and are to be accepted seriously. The circumstances under which Girbert uses a similar image may be taken as a parody of the above; this is not the only example of parody in Girbert of earlier, serious passages.⁴ Additional support for this interpretation is offered by the fact that certain peculiarities of wording in Fauconnet's speech in Ms. A are reproduced in Girbert's speech in the same manuscript; the same is true to some

⁴For another example, see Ms. A, lines 7401-7473 (Taylor, pp. 198-200), a sequence that builds up to a humorous recollection of the line "Grans fu la guerre. . . .".

extent of Ms. M, although it is difficult to draw a sure conclusion because of the twelve-syllable lines used in the Garin speech. It is not easy to judge the degree of seriousness with which Auberi's speech is to be accepted. The episode in which it occurs is not humorous as is that in which Girbert's words appear. What seems to be the case is that this particular motif or elaborated formula in Girbert is a parody of its original version in Garin; the version in Auberi must have been suggested by that in Girbert, but the element of conscious parody has been lost and the speaker is not viewed as mock-heroic at this point. If, however, the passage were imitated directly from a version of Girbert, why not in the same narrative context? Auberi's admiration of Blanchart on the battlefield, or later, in his attempt to get the horse back from Baudouin, would be a logical setting for the lines in question. Instead, they are found in a much later episode, which, in turn is related to a still different part of Girbert that occurs after the Cologne episode.⁵ What seems apparent now is that the author of Auberi, if he did intentionally imitate Girbert, did not try to do so verbatim, but was familiar with motifs and narrative content as two separate entities.

In his discussion of Auberi, Alfred Adler appears to have no doubt that Blanchart's capture is an imitation of Flori's capture in Girbert. As proof he cites the use of the name Flori for Blanchart at one point in Auberi. (See above, p. 111.) The reference to

⁵Flori is taken from Gerin by Guillaume de Monclin, to Girbert's consternation, shortly after Gerin has prevailed upon his cousin to give him the horse as promised during the battle near Cologne. (Ms. A, 7001-7207; Ms. M, 193c, 3 - 195c, 17)

Blanchart as "Flori" occurs on page 199 of Tobler's edition, where we read "Blanchart le flori" (line 11) and "Floris" (line 30). Adler also notes that the hypothetical imitations in Auberi include imitations of parts of Garin.⁶ If there is a relationship between Auberi and Garin as well as between Auberi and Girbert, perhaps there is also some significance in the fact that in Garin Fromont gives a horse referred to first as "Blanchart" (Vallerie, Ms. A, 8830), then as "Blanchart le Flori" (Vallerie, Ms. A, 8830), and finally as "flori" (Vallerie, Ms. A, 9613) to his son Fromondin who loses it to Begon in a duel; Begon in turn gives the horse to his nephew Rigaudin. The horse is not mentioned again in Garin after this incident. In Girbert, before the Cologne episode, Fromondin has a fine horse who is able to swim so well it allows the rider to escape the pursuing Loherains across a river:

Ms. A

Fuiant s'en va contremont .i.
desert.
Il vint a l'aigue, dont li ponz
est desfez.
Haute est la rive et parfont li
ruissel.
L'aigue fu roide, bruianz comme
tenpest. (3276-3279)

Le cheval broche, la regne li
sostrait,
Et li chevax mervillox saut li
fait.

Ms. M

Fromondins broche le bon destrier
et vait
De ci a l'aige dont li pons fu
deffait
Haute est la rive et parfont li
chanait
Et voit la mort qui l'enchaue et
detrait
Et la grant aige qui par devant li
vait
Le destrier broche et le frain li
sostrait
Car dedens l'aige le fait saillir
a fait. (157d, 13-19)

⁶Adler, "Auberi li Bourgignon", pp. 457, 458, 463, 464. The similarity of the hunting scene in Auberi to the hunting scene in which Begon is killed has been noted by Bowman, p. 36.

De plain eslais est saliz el
 ruissel
 Si que li aigue reclot sor le
 danzel. . . .
 Quant Fromons fu hors de l'aigue De l'autre part descent en .i.
 estors, praiait. (157d, 26)
 Au bon cheval a plennié le col.
 (3285-3288; 3297-3298)

This is all we learn of Fromondin's horse, except for a reference to it as a white horse in Ms. M (158a, 22). The above incident is described here because Girbert's horse Flori later performs a similar feat and enables Girbert to elude his enemies:

Ms. A

De si au pont s'en va esperonant;
 Passer i cuide, mes ne li vaut
 noiant,
 Que trop se trueve enconbré de
 la gant.
 Flori retorne tost et esnelemant,
 Amont la rive s'en va esperonant.
 Si anemi le vont fort enchaucant,
 Des ci a l'aige ne se va ares-
 tant;
 Fiert soi dedens sor Flori, le
 corant.
 Cil li lancierent les rois espiex
 trenchant;
 Ne le tochierent, que Deu ot a
 garant.
 Outre l'enporte li bon chevaus
 noant;
 De l'autre part sor la rive
 descant. (5130-5141)

Ms. M

Droit vers Orliens s'en est tornés
 a tant
 Et vint au pont, dou passer fut
 noiant
 Fromons li viax par son mal es-
 siant
 L'ot fait gaitier a grant masse
 de gent. . . . (177a, 30 - 177b,
 1)
 Contreval Loire s'an est tornez
 fuiant
 Et cil quel chacent li sont venu
 devant. . . . (177b, 5-6)
 Se fiert an Loire sans barge et sa
 sans chal(ant). . . . (177b, 30)
 Floris li noe tant aceement
 C'ains n'i moilla les oreilles
 devant.
 Vait s'ant Girbers li prous et li
 honeste
 Floris l'i noe et l'aive li tra-
 verse
 De l'autre part est dessandus a
 terre. (177c, 2-6)

The two passages must go back to a common prototype, a motif in which the hero is hard pressed and tries to escape across a river but finds the passage difficult; with trepidations he urges his horse into the water; the enemy is unable to follow; and the motif concludes with

his safely emerging on the opposite shore. This motif is by no means confined to the examples just cited, nor to the two poems being discussed; another example occurs in Ogier (see below, chapter 5), another in Auberi (Tobler, p. 177, 21-27), and several are to be found in the Chanson des Saisnes.⁷ The question that is raised, however, by the three incidents just described is whether at one time Flori was not acquired from Charboncle in the Cologne episode, but was obtained by Girbert indirectly from Fromondin by this series of exchanges: Fromont to Fromondin to Begon to Rigaud and then -- a supposition only -- to Fromondin after Rigaud's death and to Girbert at some time before the escape across the river at Orleans.

While it may seem far-fetched to suggest that Fromondin's Blanchart was once the same as Girbert's Flori, there is one more indication that this may be so, or at least that there is some connection between the two. Rigaud, in his first combat as a knight, and riding Flori, takes Fromondin and other "Bordelais" prisoner. Rigaud has begun his career as a knight with a very unchivalric attitude and it is difficult to persuade him to observe a protocol he is unfamiliar with, so when Pepin asks for his prisoners, he refuses to yield them:

"Vez la Rigaut le fil au duc Hervi
 Sainte Marie con il hui bien le fist.
 De notre gent en a porté le pris
 S'ansi se tient con il l'a entrepris
 Mieldres de lui ainz sor cheval ne sist."
 --Sire Rigaut," ce dist li rois Pepins
 "Car me randés Faucon et Joselin
 Et tos les autres et l'enfant Fromondin

⁷F. Menzel and E. Stengel, eds., Jean Bodels Saxonlied, Teil I, Ausgaben und Abhandlungen, 99 (Marburg, 1906), lines 2830-2841 and 1527-1534.

Si en ferai mon bon et mon plaisir."
 --Et je por quoi?" Rigaus li respondi,
 "A vos qu'en tient s'en estor les ai pris?"
 --Jel vos dirai," de dist li rois Pepins,
 "Il est constume en cest notre païs
 L'avoirs est votre et miens en est li pris."
 --Mal dehes ait," dist Rigaus, "qui le fist!
 Je les manrai certes au Plasseïs
 La les cui je bien vers Fromont tenir." (Ms. M, 72d, 7-17)

The conclusion that the author of Girbert's refusal to give up Flori to Anseÿs had this dialogue in mind is unavoidable. What it implies about the relative originality of the Cologne episode is less clear; and the problem of whether Auberi imitated Girbert or vice versa in the matter of Blanchart/Flori is not resolved by it.

Before concluding the discussion of Blanchart and Flori, it should be emphasized that the horse in both poems continues, for a while at least, to play a significant rôle after the Flanders and Cologne episodes and that similarities in narrative and in the use of motifs do not cease altogether with the hero's departure from his temporary lord. Both Auberi and Girbert lose their horses later, and once in each case to one of their "mortex anemis". The second time Auberi visits Bavaria, an outright comparison is made between his devotion to the horse and his devotion to Guiborc, although the same motifs we have observed above in our discussion are not present here (Tobler, pp. 148-149). Flori continues to be mentioned in Girbert, though not playing an important part after the escape at Orleans referred to above.

CHAPTER V

OGIER AND GIRBERT: A CASE OF VERBATIM IMITATION

La Chevalerie Ogier contains three passages that are almost identical to parts of Girbert in manuscripts DFMJQS; two of the three are present also in ABCEOP. The correspondence of two of these passages has been pointed out several times (for example, Voretzsch, Über die Sage von Ogier, pp. 60-62; R. K. Bowman, pp. 89-90) and the lines in question have been published and discussed by Heuser.¹ Part of the text that Ogier has in common with Girbert includes the description of Gironville or Castel-Fort under siege;² another, absent from ABCEOP, involves a continuation of the battle occurring during the siege;³ a third presents the death of Morant or Gui.⁴ The third passage has not previously been mentioned as corresponding in the two poems, perhaps because, while in Ogier it is a continuation of the first two, in Girbert it precedes by about 2,000 lines the section beginning "Grans fu la guerre".

The existence of the so-called "Double Text" in Girbert complicates the problem and a few words need to be devoted to it before we

¹Emil Heuser, "Die Chanson des Loherains; eine Quelle der Chevalerie Ogier", Ausgaben und Abhandlungen, 62 (1886), pp. 68-87.

²Ogier, 6637-6876; Ms. A, 2615-2853; Ms. M, 148d, 22 - 151b, 21.

³Ogier, 7084-7221; Ms. A, no correspondence; Ms. M, 151b, 22 - 152b, 18.

⁴Ogier, 7276-7085; Ms. A, 804-1149; Ms. M, 134b, 18 - 137b, 1.

attempt to discuss the relationship of Ogier to Girbert. In all manuscripts of Girbert, immediately following the *laisse* beginning "Grans fu la guerre" (Ms. A, 2471; Ms. M, 147d, 10; Ms. D, 117a, 1), there is a series of *laissez* describing Gironville under siege, which we shall call "Text 2". In manuscripts EFMOPQX what appears to be another version of the same passage, which we shall call "Text 1", occurs immediately before this.⁵ Manuscripts EMPF have the explicit of Jean de Flagy after Text 1.⁶ Text 1 and Text 2 in manuscript M do not offer the same readings, and according to Lecoy this is the case with all manuscripts that include the duplication.⁷ For the Ms. M version of Texts 1 and 2, see Appendix 3.

No satisfactory explanation of this duplication has been given, though it seems generally agreed that both were not in the original and that one must be an interpolation.⁸ Viator has concluded that the second version is the older of the two;⁹ Lecoy assumes the first is the older.¹⁰ No one has convincingly explained why the two texts should appear in the same manuscript, though both Lecoy and Viator have attempted to visualize the situation that brought about the inclusion of both.

⁵Viator, p. 20.

⁶Viator, p. 20.

⁷Lecoy, p. 430.

⁸Lecoy, p. 430, quoting Edmund Stengel; Viator, p. 20.

⁹Viator, pp. 20-21.

¹⁰Lecoy, p. 431.

Since Ogier also contains one version of this "double text", it offers additional variants to the sixteen sets we have in the Girbert texts themselves, but more important, it presents the same group of laisses in a single rather than a doubled version and this version is distinctly different from that of Text 2, the one that in some manuscripts of Girbert appears alone.

Without going into a detailed comparison of Text 1, Text 2 and Ogier, a few very general comments can be made. First of all, the relationship is complex; at times Texts 1 and 2 correspond; at other times the correspondence is between Text 1 and Ogier; at still other times it is between Text 2 and Ogier. Secondly there are three lines that are common to all three versions:

Gironville est fremee en .i. regort
 Sor .i. roche del tans ancienor. . . .
 Li quens Fromons les assaut par vigor.
 (Ms. M, 147d, 1-2; 5
 Ms. M, 149c, 5-6; 9
 cf. Ms. A, 2670-2691; 2675)

Castials-Fors siet fermés en un regor,
 En une roce du tans ancianor;. . .
 Kalles li rois l'assist par grant vigor.
 (Ogier, 6650-6651; 6659)

And finally, this same laisse in Text 1 is the last of a section; it is followed by the "explicit". Neither in Ogier nor in Text 2 does it mark any sort of conclusion.

The description of the castle itself is followed in Text 2 and in Ogier by the summoning of an engineer to help the besieging army. The three versions are very similar; proper names of course have been changed. One group of lines in M (150c, 14-24) is absent from A and from Ogier. In Ogier and Girbert as far as the grouping of laisses

in the imitation is concerned, this passage of two laisses made up the second part of a group. It can stand alone however, as is shown by other chansons de geste that include similar passages (not imitated verbatim) without the description of the castle preceding. For example, the siege of Narbonne in Aymeri de Narbonne¹¹ and the Provençal Fierabras¹² where neither portrayal of the attack on the castle by "engins" is connected with a long description of the castle and yet some relationship with the two laisses from Girbert and Ogier is probable.

The continuation of the battle during the siege, which is a second group of laisses borrowed by either Girbert or Ogier, is absent from Ms. A. It involves the capture of Girbert's cousin Hernaut or Ogier's nephew Gui. In Girbert, this sequence follows without interruption the first group of laisses that correspond (description of the castle and summoning of the engineer), but in Ogier, between lines 6876 and 7084, there is a series of incidents from which various lines correspond to a later part of Girbert (folios 152d, 153b, and 153c of Ms. M). There is a correspondence in A to the last few lines of the laisses to be found in both M and Ogier, although in A these few lines are a direct continuation of the attack on the castle that is present in all three versions. The situation can be outlined as follows:

¹¹Louis Demaison, ed., Aymeri de Narbonne, Société des anciens textes français (Paris: Didot, 1887), lines 1023-1041.

¹²Immanuel Bekker, ed., Der Roman von Fierabras, Provenzalisch (Berlin: G. Reimer, 1829), lines 3728-3739.

<u>Ms. A</u>	<u>Ms. M</u>	<u>Ogier</u>
A. group 1	A. group 1	A. group 1
B. -----	B. -----	B. group describing combat, including 2 laisses in <u>-i</u> and <u>-ié</u> that appear in part later in <u>Girbert</u> .
C. -----	C. group 2	C. group 2
D. Son escu tint contre ses anemis Et dist as siens: "Passez tot a loisir. Mar douterez tant con je soie vis." La porte cloent et le pont torneiz. (2857-2859;2865)	D. Son escu torne devant ses anemis Et de la lance devant enmi le vis. Dist a ses honmes: "Alés tout a loisir. Vos n'avés garde tant con je soie vis." (152b, 14-17)	D. Son escu torne devers ses anemis, Et de la lance les fiert enmi le vis; Dist à ses homes: "Passez tot à loisir; Vus n'avés garde tant com je soie vis; Cloent la porte et ferment le postis. (7217-7220; 7224)
	B. group corresponding at times to <u>Ogier</u> B	

The laisse continues in Ms. A with what corresponds to M 153b, 25 - 153d, 5, of which the first seven lines correspond to a part of the group we have called Ogier B (lines 6947-6953). The laisse in M continues, quite improbably, with the lines "Molt plaint Girbers Rigaut dou Plasseis" and until folio 153b, 12 (still the same laisse) there is no correspondence with Ogier; 153b, 12 - 153c, 1 corresponds to Ogier 6897-6901 and 6937-6953 (part of B) while the last 34 lines of the same laisse correspond, as we have said above, with A. In Ogier, the laisse continues for only five lines and is

followed by three laisses for which there is no correspondence in Girbert. With the ninth line of the next laisse (7279) begins group 3, the death of Gui.

This should be sufficient proof that although there is verbatim imitation of passages, the situation is more complex than it would seem on the surface. Unless it were possible to actually reconstruct one or more "lost" manuscripts whose content would show an almost line-for-line continuous correspondence between Girbert and Ogier it is apparent that the duplications we observe here can hardly have been the result of simply copying from a manuscript source, since given the manuscripts we have it is almost impossible to trace and keep track of the shifting correspondences of lines, groups of lines, and laisses. The position of group 3 in Girbert and Ogier is a case in point on a larger scale.

The death of Morant is found in Girbert well before the laisse beginning "Grans fu la guerre"; the death of Gui begins at line 7279 of Ogier. The two episodes are almost identical except for changes in names and places. This is important for more than just an additional instance of imitation of a whole passage; it is proof that, from the evidence provided by the extant manuscripts, either "Grans fu la guerre" does not begin a new poem by a different author or that Ogier copied Girbert, the copying being done by an author sufficiently familiar with Girbert to know where to find the death scene suitable to his purposes. The Ogier version is the longer; between lines 7305 and 7339 of Ogier, A and M have nothing; between lines 7455 and 7500 of Ogier, A and M have only 5 lines; and between lines

7568 and 7602 of Ogier, there is some correspondence with M, but the bulk of this section of Ogier appears much later in M, on folio 153d. The correspondence ends after the death and mourning of Morant (M, 137b, 1) and of Gui (Ogier, 7805). The last line of M's version does not appear in A, which has, instead, line 7805 of Ogier:

--Laissiés ester, sire," Rigaus a dit,
 "A grant duel faire ainz gaignier ne vi."
 (Ms. M, 137a, 30 - 137b, 1)

--"Laissiez ester, pere," Rigaus a dit,
 "Tot avenra ce que doit avenir."
 (Ms. A, 1148-1149)

--Laissiés ester, sire, Beneois a dit:
 "Par grant duel faire riens gaagnier ne vi:
 Tot avenra qanque doit avenir."
 (Ogier, 7803-7805)

The above discussion gives only a hint of the possible complexities of the interrelationships that can be observed. Aside from what we have called the shifting correspondences that make direct copying hard to conceive of, we should note too that there is no one-to-one correspondence of characters. Voretzsch has said, in reference to group 2, that in Ogier the characters of Gui and Loeys are interdependent, that Gui could not have been invented without Hernaut, and without Gui, Loeys would never have been created.¹³ But no one rôle is copied in Ogier and always ascribed to the same character. Gui is alternately Morant (their deaths are identical) and Hernaut (in the episode of a hero captured by the enemy, group 2). And if we consider group 3 alone, the relationships are more complicated still. Ogier corresponds to Rigaut (while elsewhere he corresponds to Girbert and

¹³Voretzsch, p. 61.

occasionally others); Beneoit's relationship to Ogier parallels that of Rigaut to Girbert, but his rôle is insignificant here. Ogier is also the counterpart of Morant at times, but elsewhere it is Gui who corresponds to Morant. Guillaume's son Garin is represented by both Loeys and Callot, but whereas Loeys was Gui's main reason to fight, Callot's rôle is greater than Loeys' here.

Adding what we have just said to the previous comments on the placement of parallel passages, laisses, and individual lines, the product of the borrowing suggests composition by memory and not by copying from one or several manuscripts. It suggests, therefore, a near perfect retention of thousands of lines and the ability to re-order them and re-compose. It is in accord with the supposition that at least some authors were jongleurs and memorized their works in order to perform them. It gives little clue as to whether composition was ever by motif. In this particular case it was not.

The connection between Girbert and Ogier is by no means limited to verbatim borrowing in the three groups discussed above. In general, Castel-Fort and Broiefort recall Gironville and Flori respectively, and there are instances of borrowing of motifs and adaptation of segments of the narrative. As an example of the latter, the brothers Beneoit and Gui refer to their father Gérin and to his brother Berron who were killed by Charles and his allies (6453-6455; 6976-6981; 7041-7042; 7177-7181; etc.). Both the names and the relationship to the young heroes recall Garin, the father of Girbert, and his brother Begon, the uncle of Hernaut and Gerin.

In discussing the theme of the horse in Girbert and Auberi the motif of the horse swimming across a seemingly impassable body of water was mentioned. The following lines from Ogier bear comparison to the passages quoted from Girbert on pages 153 and 154 above:

Lors s'en refuit li Danois sans rapel,
 Et François furent del encaucier engrés. . . .
 Li Cercles fist mult forment à douter;
 Ce est une eue nus n'i ose entrer:
 Ogiers s'i fiert li Danois d'outre mer;
 Lasque les rengnes, laist le cheval aler,
 Et il se prent ricement à noer:
 Quant il prist terre, liés fu Ogiers li ber.
 (9020-9021; 9024-9030; cf. 3331-3340)

Even more pertinent perhaps than the motif itself is the resemblance of the scene depicted and the vocabulary used in the following two crossing scenes from Ogier and Girbert:

Girbert, Ms M

Ogier

Passent .i. aige en .i. pré ver-
 doiant

Montent .i. tertre et Girbers en
 descent

A Val Flori ou val sor vonbruiant
 La vient une aige par .i. val
 descendant,

Noire et hideuse et parfonde et
 grant.

L'unbre d'un bois li nuisi dure-
 mant.

Elle est douteuse a l'entrer
 duremant.

Quant li gau sunt foilli et ver-
 doiant

Bestes sauvaiges i ont repaire-
 ment. (156c, 1-9)

Le pont avoient desfait li pais-
 sant

Por la grant guerre qui lor a
 duré tant.

Entre Girbers et Gerins le vaill-
 ant

En l'iaue entrèrent desporveu-
 mant.

Droit à une eue en sont venu
 fuiant:

Che fu li Rosnes qi forment va
 bruiant

L'eue est hiddeuse et parfonde
 et corant;

Nus n'i entrast ne noiaist main-
 tenant.

Passer n'i ose ne barge ne calant.
 (8010-8014)

Son vis signa, et son destrier
 corant,

Fiert soi en l'eue desporveurement,

N'an sorent mot, si se trevent noant.	Et li destriers au bien noer se prant,
Il la passerent trestout deli- vremant.	Sormonte l'eue un poi en sus hançant:
Il descendirent d'autre part en .i. cham. (156c, 13-19)	Au fil de l'eue li raders se descent. . . .
	Et li cevals le tresnoa errant, Dusqu'au castel sus la roce au Gaiant
	Illuec prist terre li destriers à itant. (8076-8080; 8093- 8095)

Lines 3086-3088 of Ms. A correspond to neither of the above passages.

In her discussion of these lines from Ogier, Rita Lejeune assumes the wording is original with Ogier;¹⁴ if this is so, is it safe to accept the suggestion that Ogier imitated Girbert in the three long passages we have discussed? As the folio and line references indicate, the above lines from both Ogier and Girbert occur after the battle during the siege of Castel-Fort or Gironville, and so provide additional evidence that the author of the imitation was familiar with more than just the scenes copied verbatim. Appearance of the crossing motif, we must remember, is not restricted to Ogier and Girbert; aside from the examples cited on page 155 above, it is to be found in Les Quatre Fils Aymon¹⁵ and in the Provençal Fierabras.¹⁶

As much attention is devoted to Broiefort in Ogier as to Flori in Girbert or Blanchart in Auberi. There are similarities in the

¹⁴Rita Lejeune, Recherches sur le thème: Les Chansons de geste et l'histoire (Liège: Faculté de philosophie et lettres, 1948), 140.

¹⁵Ferdinand Castets, ed., La Chanson des Quatre Fils Aymon (Montpellier: Société pour l'étude des langues romanes, 1909), lines 4982-4985.

¹⁶Bekker, lines 3728-3739.

circumstances under which the horse is captured: the confrontation at a river, the challenge, the admiration of the horse, the taking of the horse as the opponent falls (*Ogier*, lines 2730-3046). Other examples of resemblances could be cited, such as the loss and regaining of the horse, and especially the following expression of admiration:

"Hé, Broiefort! dist Ogiers li membré,
 Jà vi un jor, si me puist Dex salver,
 Quant je estoie sor vo cors montés
 Et ens arçons fervevus et armés,
 Cainte Certain à mon senestre lés
 Et en mon poing mon bon espiel quarré,
 Et je véoie mes anemis mortés,
 Si m'aït Dex, plus ere assésurés
 Que se je fusse en une tor montés." (10692-10700)

An earlier siege in *Ogier* and Castel-Fort itself recall sieges in *Girbert* and Gironville, but it should not be assumed that this in itself implies a direct imitation, since the descriptions of sieges and castles are common in the chansons de geste, and the same formulas -- in some cases the same formulaic patterns -- are to be found in other poems. The greatest resemblance in descriptions is to be found between the imitated portion, group 1, of *Girbert/Ogier* and castles and sieges in certain other poems, rather than between any two descriptions in *Girbert*, any two in *Ogier*, or any combination from both poems exclusive of group 1. For example, the two castles built by Renaud de Montauban and his brothers are very much like Gironville and Castel-Fort,¹⁷ and when Montessor is besieged, the

¹⁷Jacques Thomas, ed., *L'Episode Ardennais de 'Renaut de Montauban': Edition synoptique des versions rimées* (Bruges: Tempel, 1962), lines 427-436; Castets, lines 4088-4092 and 5487-5496.

ease with which the besieged are able to obtain food reminds us of the same detail provided in the siege of Castel-Fort/Gironville.¹⁸ The summoning of an engineer by the besiegers and the attack on the castle using a rolling tower are found in several other poems, including Le Siege de Barbastre,¹⁹ Aymeri de Narbonne,²⁰ Fierabras,²¹ and Auberi.²² Descriptions of castles, all of which bear some resemblance to Castel-Fort/Gironville, are found in La Prise de Cordres,²³ Les Narbonnais,²⁴ Girart de Roussillon,²⁵ and in "Extraits de Dolopathos".²⁶

¹⁹Ovide Densusianu, ed., La Prise de Cordres et de Seville, Société des anciens textes français (Paris: Didot, 1887), appendice 1, p. 125.

²⁰Demaison, lines 1023-1141.

²¹Bekker, lines 3305-3351.

²²Tobler, p. 220, 3 - p. 222, 32.

²³Densusianu, lines 1467-1480.

²⁴Suchier, lines 3366-3380; 3404-3411; 3445-3490.

²⁵Edward Billings Ham, ed., Girart de Rossillon: poème bourguignon du XIV^e siècle (New Haven: Yale Univ. Press, 1939), lines 261-270.

²⁶Quoted by Viollet-le-Duc in volume III of Dictionnaire raisonné de l'architecture française du XI^e au XVI^e siècle, pp. 130-132.

CHAPTER VI

CONCLUSION

In comparing the Bavaria and Flanders episodes of Auberi to the Cologne episode of Girbert it becomes evident that this entire section of Girbert is involved in the borrowing of themes by one or the other of the two poems, and that it is not only the capture of the horse and the ensuing argument and the quarrel between the two women that were imitated, but the circumstances of the hero's arrival at the foreign court(s), the battle(s) against the invaders, and many motifs within the episode(s). The borrowing that was done (assuming that no version of Auberi existed that combined the Bavaria and Flanders episodes as one) required either a merging of themes from two into a single episode or a redistribution of themes that originally appeared in one episode over two consecutive episodes.

Each of the poems, Auberi more obviously than Girbert, bears some evidence of duplication within itself. In Auberi, the same battle occurs four times; the hero falls in love with his lord's wife at both courts; and the messengers, the host, Gaselin, and Auberi's hasty temper all play approximately the same rôles each time. In Girbert the duplication is by *laisses* immediately following the battle of *laisses* that precede it; after the battle *Biautris* is the central figure in two *laisses* that seem patterned after *laisses* centering around the queen earlier. While this may have been the intention of the author of the "original" version, (an)other author(s) must have felt the source at hand to be unsatisfactory, if we are to

judge by the divergence here in the two manuscript traditions we have consulted.

To return to a comparison of the two poems, it is improbable that the author of Auberi copied the Bavaria episode in the form of the hero's stay in Flanders and that these two were then fused into a single sequence by the author of Girbert, for we have found as much or more similarity between either of the Auberi episodes and Girbert as between the two from Auberi compared to each other. It seems no less unlikely that an imitator of Girbert would have sought to make two episodes out of one by using the same basic situation in each but associating the quarrel with one and the horse with the other, although the argument against this hypothesis rests solely upon one's personal estimate of the author's skill or intentions.

To attempt to approach a resolution of a complex, perhaps insoluble problem, let us recall the situation in Girbert; what transpires after the battle appears to be dependent on the scenes before in three respects: 1) the repetition of the messenger scene, 2) the intervention of the queen, and 3) the queen's response to Girbert's farewell in Ms. M. Of these three elements, the third is not essential and is absent from Ms. A; the first is dependent in form only and can easily stand alone as far as content is concerned, while the second is in itself a problem, since Anseÿs' ready agreement to the queen's suggestion is unexplained. If we were to accept provisionally the possibility that any other character might have intervened instead of the queen with the same results, the events following the battle appear independent of those that precede. Furthermore, it is

only those that follow (involving Flori and Biautris) that are recalled in later parts of the poem. In Auberi, on the other hand, if there is an interpolation, it must involve the Countess rather than Guiborc or Seneheut. The Countess is completely forgotten in the remainder of the poem, while Auberi later returns to Bavaria and marries Guiborc, and the period during which Seneheut and Gaselin are engaged contributes much to the plot of the poem subsequent to the sections we have discussed in detail. The quarrel between the two women, however, is as unessential to Auberi as it is to Girbert, and it is soon forgotten in both poems. The horse continues to play a part in both poems; Blanchart is mentioned more frequently, but Flori, when referred to, is almost always identified with the Cologne episode, while the circumstances surrounding Blanchart's capture are not recalled.

When the suggestion is made that one poem copied the other, it is with the underlying assumption that a whole new poem was being written and not just a scene added to an existing poem; this makes any statement about subsequent events unnecessary. However, taking into account the theory advanced by Paulin Paris that an old, possibly Germanic, Auberi existed, upon which the present Auberi was fabricated,¹ subsequent references in the poem to Guiborc and Seneheut may have some significance. It could be argued, as logically as that one poem in its present form copied the other in its present

¹Paulin Paris, "Chansons de geste", Histoire littéraire de la France, 22 (1895), 319.

form, that the Bavaria episode of Auberi is the source for the Cologne episode of Girbert; the author of Girbert added the quarrel about the horse and the horse itself quite probably was inspired by other chansons de geste such as Ogier, Renaud de Montauban, or Aliscans; in adding Flori to the material he was using, he added the contrast between Flori and Biautris, and these additions to an existing plot are evident in the division we observe between events before and after the battle. Once a version of Girbert, similar to the one we know, had taken shape, its relationship to Auberi was recognized by a jongleur who, in his own rewriting or retelling of that poem, incorporated the elements added by the author of Girbert into a new episode, that occurring at Baudouin's court. The somewhat forward character of the Countess was a development of Anseÿs' queen, and not wishing to repeat the situation involving mother and daughter, he abandoned the idea of a rival for the woman. The fact that in Girbert just as Biautris is her mother's rival, Flori is Biautris' seems not to have interested him, and he has dissociated the theme of Blanchart from that of the woman almost completely, although remnants of the juxtaposition can still be noted.

There are certainly flaws in such an interpretation. The inconsistencies in Guiborc's character need explaining; except for the quarrel scene, she is presented as an admirable woman with an even disposition. At no point after the first Bavaria episode does Auberi appear to remember Seneheut with much affection; references are made only to his love for Guiborc.

Aside from the problem of which poem copied from the other, another aspect of the composition of the poems is at issue: the method of imitation. From the manuscripts we have examined, it appears certain that imitation was by memory and not by reference to a written source. If a written source was used at all, the author must still have had an excellent idea of its contents in his mind, otherwise such a complex adaptation would have been impossible. Secondly, the imitation by motifs indicates that aside from retaining elements of the narrative, he associated certain motifs or formulas with that narrative, using them in conjunction with the same theme as in his source, but not always at the same point and even retaining them when the thread of his own narrative diverged from the plot of his source. The detailed analysis we have given of the conversations about the horse offer several examples of this technique, although it is evident throughout. This second facet of the borrowing procedure may make the first more comprehensible, for what is difficult to grasp when visualizing a written source is not so unimaginable if we assume that the imitator was thoroughly familiar with his source and capable of rearranging its various elements in his mind. This observation could indicate either that the same author was responsible for both poems or that a jongleur who had performed one poem by memory imitated it in composing another poem. In either case, composition by motifs is apparent.

When we compare not only the motifs in two different poems, but the motifs as they are worded in two versions of a single poem, each version appears to have its own characteristic form of each motif --

an indication that the various versions were not due to recomposition combined with copying from a written text, but to recomposition involving memorization of motifs in a particular form.

While one type of borrowing is present in Auberi and Girbert, a very obvious imitation of a different type is exemplified in Ogier and Girbert. Girbert does not correspond to Ogier at the same point at which it corresponds to Auberi, and the correspondence involves verbatim imitation rather than borrowing of themes, motifs, or elements of the plot, although the two latter are present in other sections of the two poems. Comparing Ms. A, Ms. M, and the Barrois edition of Ogier, we have observed the following relationship of passages imitated verbatim:

<u>Ogier</u>	<u>Ms. A</u>	<u>Ms. M</u>
	group 3	group 3
	_____	_____
group 1	group 1	group 1

group 2	-----	group 2

group 3		

This arrangement might be simple enough to explain were it not for the large number of lines occurring between the passages (indicated above by an unbroken line) that are also imitated word for word but do not follow any particular order going from one poem to the other, so that we have a long section between groups 3 and 1 in M and A that does not occur in Ogier, and passages between 2 and 3 that can be found in part scattered throughout the battle scenes in Girbert.

An additional complication is the presence of motifs duplicated from one poem to the other and the brothers named Gérin and Berron, father and uncle of two young heroes, and whose names, it should be noted, are sufficiently different from "Garin" and "Begon" to give rise to doubts about direct borrowing here.

Faced with a poem that contains two long sections, one obviously either in imitation of or imitated by Auberi and the other imitating or imitated by Ogier, with a different type of imitation involved in each passage, and with motifs and elements of the narrative present elsewhere that indicate imitation, it seems hazardous at best to venture to determine a source in each case of borrowing. It is probable that an individual author would not have resorted to both types of borrowing in the composition of one poem. Thus, if Girbert were known to have been the imitator in both cases and not the source, the two types of imitation would suggest two different stages in the composition of that poem and perhaps even in the development of techniques of composition of the chansons de geste. Since efforts to determine sources have been inconclusive, however, we can say only that the borrowing, if it involved copying of a written source, entailed at the same time the adaptation of a memorized source -- in the case of Ogier much more perfectly memorized than in the case of Auberi -- and that a careful comparison of all extant manuscript versions is essential before any certainty is conceivable.

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APPENDICES

APPENDIX I

GIRBERT DE MES: TEXT OF MS. M, 170c, 5 - 170d, 1;
MS. D, 141a, 1 - 141b, 5; AND MS. A, LINES 4593 - 4607
ILLUSTRATING A PROBLEM OF ASSONANCE

Ms. M

170c, 5 Grans fu la cors la --faingne a Orliens;¹
Li empereres mult richement la tien.
Li quens Fromons de Bordelles i vien,
Ensamble o lui Guiré et Galien
10 Et Dans Aliaumes et li quens Desirier,
Li quens Agaiges et li marchis Fochier;
Si fu Bernars de Naisil l'anforcien,
Il et Thiebaus d'Aspremont li guerrien.
Furent par conte .xii. conte parsien;
S'orent ou eaus .xii.m. chevaliers
15 As bonnes armes et as corans destriers.
Parmi Orliens se furent herbregien.
Li viex Fromons ala au roi proier
Qui venist en Bordelois aidier.
Li viex Fromons est assis as ses pien.
20 Dou saluer ne fu mie lanier:
"Dex gart le roi et sa france moillier;
Je la -oroie, sachés le, volentiers,
Et son linage et ce qu'a li atien."
Li rois li dist: "Fromons et bien viengniés."
25 --Drois empereres," ce dist Fromons li vié,
Si m'ait dex," ce fu tors et pechié:
Les Loherans par eustes tant chiers
Que lor fremastes chastel por guerroier
En mon aleu sor mon demainne fié
30 Et so l'onor qui a la moie afier.
170d, 1 Ardent les villes et violent mostriers,
Tornent arier en lor chastel prisié.
Muerent la gent, votre en est li pechiés.
Et les palais et les murs peceier.
5 Randés la moi, par votre amistié,
Et Girbers voist sa terre calengier,
Mes la cité que ses pere vendié.
En cest país n'a il que chalengier.

--Sire Fromons," li rois Pepins a dit,
Il a passé .i. mois tot aconpli
....."

¹In the texts of mss. M and D, underscoring indicates that an abbreviation has been resolved, and hyphens represent illegible letters.

Ms. D

- 141a, 1 Granz fu la corz athiephainne a Orliens;
 Li ampereres molt richement la tient.
 Li viauz Fromons de Bordelois i vient,
 Ansamble o lui Girarz et Aleranz
 Et a Aliaumes et li cuens de Gertanz,
 5 Li cuens Arcages, li marchis Folcheranz,
 Et li cuens Hues et Rocelins li frans;
 Si fu Bernarz de Naisil li ferranz.
- Il et Tiebaut d'Aspremont li guerriers.
 10 Furent en conte .xii. conte prisié;
 S'orent o els .xii.m. chevaliers
 A beles armes et a corranz destriers.
 Parmi Orliens se furent herbergié.
 Li viauz Fromons ala au roi proier
 15 Qui li venist an Bordelois aidier.
 Devant lou roi fu assis a ses piez.
 De saluer ne fu mie leniers:
 "Dex saut lou roi et sa franche moillier
 Et son lignage et quanc qu'a lui affiert."
 20 Dist l'ampereres: "Fromons, molt bien veigniez."
 --Droiz ampereres," ce dit Fromons li vielz,
 "Si m'aïst dex, ce fu torz et pechiez
 Des Loherans que eütes tant chers
 Que lor fermastes chastel por herbergier
 25 Sor mon alue en mon demoine fié
 Et sor l'anor qui a la moie affiert.
 Ardent les viles et violent mostiers,
 Tornent arrieres en lor chastel prisié.
 Muorent les genz, votre en est li pechiez.
 30 Les palais vont et les torz peceier.
 141b, 1 Aut s'en Girbers sa terre chalongier,
 Mez la cité que ses peres angagié;
 Qu'en ce país n'a il que chalongier."
- Sire Fromons," li rois Pepins a dit,
 5 "Il a passé .i. mois et aconpli
 "

Ms. A (Taylor, pp. 123-124)

- 4593 Granz fu la cors asanblee a Orliens.
 Li enperere molt richement la tient.
- 4595 Li viex Fromons de Bordelois i vient,
 En sa compaignie chevaliers .iiii. cenz
 As cleres armes et as chevaus coranz.
 Jusqu'a Orliens ne se vont atarjant,
 Si descendirent au perron la devant,
- 4600 Puis en monterent sus ou palais plus grant.
 Fromons pria le roi, qui France apent,
 Qui il li soit vers Loherenz aidant
 En Bordelois, ou en a mestier grant.
 Il li donra .c. bons destriers coranz.
- 4605 "Plus en aront vostre home et vostre jant."
- "Sire Fromons," ce dist li rois Pepins,
 4607 "Molt me mervel, par Dieu, qui ne menti.
 "

APPENDIX II

GIRBERT DE MES: THE COLOGNE EPISODE MS. M, FOLIOS 161a, 27 - 170a, 8

- 161a, 27 A ces paroles ez vos .iiii. Alemans;
Li dui des mes en sunt venu avant.
Li plus cortois parla en son romans:
"Dex gart le roi a cui France apent
161b, 1 Et sa moillier et son barnage grant
De par le roi a cui Coloingne apent;
C'est Ansey's vos drus et vos parens.
Desor lui vienent Sarrasin et Persant
5 Et li Danois et li autre Commant;
Avec les Saines ne sai confaites gens.
Tote sa terre li mete(n)t a niant,
Son regne gastent, sa terre vont sillant.
S'or ne li faites secors prochainnement
10 Ja de sa terre ne li lairont plain gant."
Li rois l'oï, si se va enbronzant.
Au messagier ne respondi niant.
- Quant l'empereres ot le mes escoté
Mauvaisement l'en a reconforté:
15 "Signor," fait il, ".i. petit m'atende(s)
Après mangier, si reparlerons d'el.
A ceste fois je n'i puis mie aler,
Car cil de Ronme sunt vers moi revelé;
Mon apostoile ont de Ronme geté.
20 A ceste Pasque i voil a ost aler
Iver ira, si revenra estés,
Que nos arons des herbes et des blés,
Les aiges douces revenront as chañes;
Dont pora os de France bien aler.
25 Dont ira ge se vos m'i atendés."
Dit li messages: "Onques mais n'oï tel!
Ainz por mort honme ne vi autre mandé(r).
Dont iert mors se vos tant atende(s).
De cest secors ne vos sache Dex gré."
30 Et dist Gerins: "Girbers, car i ale(s)
161c, 1 A celui roi qui si est redouté.
Ja n'i arés .iiii. mois sejoigné
Je vos plevis la moie loiauté
Vos fera tant de son avoir donner
5 Dont vos porés vos sodoiers tenser."
Et dist Girbers: "Je l'avoie enpansé
Mais ne t'osoie dire ne demande(r).
N'i demorai, puis que vos le volés
C'a lui ne soie .iiii. jors sejoigné.

- 161c, 10 Or iron nos qui i porons mener
 .ii. riches princes porriemes assambler."
 Et la roine fist grant nobilité:
 Sodoiers a par le païs mandé
 Tant que elle en ot, mil furent tot armé
 15 De belles armes, de destrier sejoiné.
 Cleval et armes lor donna a planté,
 Dras por vestir et deniers monnees,
 Et si lor fait fiancier et jurer
 Que serviront Girbert tous a son gré;
 20 Del sien n'aront .i. denier monnee
 De son avoir tant velle doner
 Se par le duc ne puent conquaster.
 Ou voit le duc, si l'a araisonné:
 "Sire Girbers et Giri-- ca venez.
 25 Cestui secors vos fac ore de mon gré."
 Dist Girbers: "Dame, Dex vos en sace gré."
 Vont s'ent li conte, s'ont congié demandé,
 Et la roine lor donna de bon gré,
 Mais ainz au roi n'en dignienrent parler.
 30 De la ville issent, ses fains abandonnés.
- 161d, 1 Vont s'ent li mes, au roi ont fait grant honte.
 Mal del congié qu'il demandaissent onques!
 Et dist Gerins: "Se ja Dex bien me doingne,
 Cis rois est povres, ne puet soffrir besoingne
 5 Ne ja por ce ne conquerra Saisongne.
 S'ira ses regnes regarder vers Geronde."
 Tenrement plore, si regrete conte:
 "Hé, Hernaus sire, cis secors vos asloinge;
 La le querrons ou Ihesus le nos doingne."
 10 Parmi Ardene brochent et esperonent;
 Ainz ne finerent si vinre(n)t a Coloingne.
 A Ansey's tant forment esperonent;
 Dessous les arbres descendirent en l'onbre.
 Parlant s'en vont a .i. duc d'outre loingne.
- 15 Dedens Conloingne fu li rois Ansey's,
 Repairiés fu d'outre l'iaue dou Rin.
 Conbatus s'est as Saines de Lutin
 Et as Conmains et as Outre Marin.
 Illuec li ont tos ses chevaus ocis,
 20 .m. de ses hommes et ambe .ii. ses fiz.
 Molt fu li rois correous et pansis.
 Ez son message qui de France revint;
 Li rois l'apelle sitost con il le vit.
 Et dist li rois: "Venez avant amis.
 25 Que fait de France l'empereres Pepins?
 Secorra nos mes sires, c'a il dit?"
 Respont li mes: "Si m'ait Dex, nenil.
 A ceste fois vos a li roi failli,

- 161d, 29 Mais a vos vient Girbers li fiz Garin,
D'outre Gironde, dou chastel de Belin,
162a, 1 Il et ses niés, li bons vassaus Gerins.
Mais ne sunt mie de gent a escheri
Que il n'en aient mil chevalier eslis
As beles armes et as chevaus de pris.
5 En lor compaigne ne troverés roncin
Mais palefrois et destriers de grant pris.
Molt richement vos vient li dus servir.
Et dist li rois: "N'i pora pas faillir
Qu'il n'i a preu la soie grant merci."
10 A ces paroles ez vos Girbers ou vint;
Il descendi en l'ombre sor le pin.
- Belle est la place la ou Gribers descent:
La veïssiés tant riche garnemant
D'or et d'acier et de fer et d'argent;
15 Tote la place en reluist et resplant
Des belles armes qui reluisent forment.
Li dus Girbers fu li plus avenant;
Vairs ot les iels et la bouche riant,
Si ot le cors et les membres seant.
20 N'ot plus bel homme desci en oriant.
Li dus Gerins parmi la main la prant;
Otes de Puille le va au dos sivant
Et Berangier et Hues de Chervant;
Andus estoient en sodées .i. ans,
25 Et la roine les paie - hautemant.
Ou palais monte les degrés maintenant;
Devant le roi sunt venu en estant.
Li dus Gribers parla premieremant:
"Dex gart le roi a cui Coloingne apent
30 Et sa moillier et le barnage grant."
162b, 1 Et dist li rois: "Bien veingniés vos, enfant;
Je ne vos bais, car n'estes connissant."
Et dist Girbers: "Je vos en dirai tant:
Girbers m'apellent li petit et li grant;
5 Mors fu mes peres Garins li Loherans
De votre guerre que eüstes l'autre an
E vers Fromont le viel et le ferrant.
Li viex Fromons, riches d'or et d'argent,
Deserités nos a a ensiant,
10 Que n'avons mie .iiii. deniers par ant
Fors .i. tor dont il m'a fait dolant:
C'est Gironville sor la roche pendant.
Je m'en issi a escheri de gant,
S'alai en France querre secors de gant.
15 Se dist Pepins ne m'en ferait niant.
Les vos messages trova la -----
Ne moi ne vos ne secorra noiant.
Mais dire oï que aviés guerre grant,
S'an sui venus a .i. poi de ma gant.

- 162b, 20 Servirai vos de chevauchier souvent
 Et en bataille et en estor pesant.
 Se Damedex le donne et consant
Que desconfire les puissent ens el champ
 Ou grant estor et ou tornoiemant
 25 De lor avoir seriens riche et manant."
Et dist li rois: "Girbers, molt estes frans.
 De la votre proece ja nus hon ne se vant,
 Car chevaliers vers vos ne set noiant.
Par cel apostre que quierent penita(n)t
 30 Ne par la foi que je doi mon anfant
 162c, 1 Por le secors que me faites si g(r)ant
Vos donrai tant roige et blanc argant
 Dont vos tanrés mil chevaliers par an."
 Li rois apelle son connestauble aunt;
 5 Si li a dit: "Antendés mon commant:
Herbergiés la en cel borc la devant
 Desor le Rin la ou sount li noisant.
 Gardés qu'il aient tot lor commandement."
Et cil a dit: "Tot a votre talant."
 10 Puis dist as contes: "Signor venés vos ant."
Girbers a pris congié de maintenant;
 Li rois meismes les convoia formant.
 A son ostel vint Girbers, si descent.
- A son ostel est Girbers descendu.
 15 Endemantiers que il i est v(e)nu
Et en estauble ses chevaus et ses mur,
 Ens el estauble Baudeson mal tondu,
 .i. baceler viel chambrelain chenu.
 Il l'ala dire ou la roine fu:
 20 "En non Diu, dame, mervelles ai veü;
 A notre roi est .i. baron venu.
Girbers a non, fiz au Loherain fu;
Gerins ra non ses compains et ses dru.
 Mais ne sunt mie si povrement venu
 25 Que il n'en aient mil homes a escu.
 An lor compaigne n'a il roncin ne mu
 Mais palefrois et bons destriers crenu."
 Oi le la dame, trestous li sans li mu;
 Mal est bailie se n'a l'amor dou duc.
 30 Dex, quel mervelle, onques ne l'ot veü;
 162d, 1 Or l'ainme plus que riens qu'elle seü.
 Huimais orés con la tencons esmu.
- La roine a apellé Baudeson:
 "Conte moi va novelles dou baron."
 5 --Volantiers, dame, par le cors Saint Symon,
 Ce dient cil qui au Loherain son(t)
 N'a tel baron jusqu'a Inde amperon,
 Ne qui tant sache de l'art de l'esperon.
 Li rois l'anmainne enmy lui et Oton

- 162d, 10 Por herbregier ou borc Saint Symion
Desoz le borc la ou li noisant sunt.
Ainz que Girbers trasist son esporon
Li anvoia la roine .i. faucon
Et Biautrix sa fille osteron
15 Et .i. destrier et .i. esmerillon.
An .iii. se painnent de l'onor au baron.
Dex, quel mervelle ainz mais ne le vit on!
Huimais orés comment mut la tencons.
- La roine ot grant guerre vers sa fille;
20 Par mautalent li est alée dire:
"Par les Saint Deu, Biautrix, ma belle fille,
Proiés a Deu le fil Sainte Marie
Savoir vos doint et si vos ost folie.
Parlastes vos au Loheranc ainz fille?
25 Laissiés, on ne'l vos donroit mie.
Povres hon est, n'a point de garantie.
Signor aurés ou duc ou conte ou prince
Qui grant honor aura en sa baillie."
Celle l'entent, ne puet muer ne rie,
30 Qui bien antent de sa mere l'anuie.
163a, 1 --Par foi, madame," ce respont la meschine,
"Ce fait torner le siecle amervillie.
Signor avés et si estes roïne,
.i. sodoier si vorés estre amie,
5 Et si m'avés por Girbert en haïe.
Dolante estes quant j'ai ou cors la vie;
Vos вориés que je fuisse enfoïe."
- La roine ot a sa fille grant guerre;
Par mautalant l'ala a l'ostes querre.
10 .i. matinet se leva la pucelle
Et ot vestue une pelice vaire
Et par desor .i. paille de biterne.
Blanche ot la char comme la flor sor l'erbe,
Fresche color comme rose nouvelle,
15 Et bruns sorchis et color tant belle,
Il n'ot si belle en trestoute la terre.
.i. esprivier a pris sor .i. perche
Si s'apuia sor .i. de fenestres;
Par amistié le deporté et afaite.
20 Voit le la dame, a poi qu'elle ne derve;
Grant anui ot, cuida estre plus belle.
Par mautalant va avant, si l'apelle:
"Biautrix, fille, or savons de votre estre.
De vos me vient molt mauvaise nouvelle;
25 Signor arés a mot petit de terme.
Por c'amés vos le Loheranc, pucelle?
Laissiés ester le vallet d'autre terre.
Povres hons est, sa garison va querre;
Ja n'a il plus son hauberc et son elme

- 163a, 30 Et son destrier et son frainc et sa selle.
 163b, 1 Sou set tes peres, copera toi la teste."
 Celle l'oït, a poi d'ire ne derve.
 Par mautalent respondi la pucelle:
 "Par ma foi, dame, tote vielle riens derve;
 5 Par vielle vienent trestuit li mal en terre.
 Mari avés et volés ami querre.
 Dex, que ne sot mes peres ces nouvelles!
 Il vos feroit trestos les membres perdre
 Ou anfoïr trestoute vive en terre
 10 Comme larron qui tenus ne puet estre;
 Ja n'i ariés chandelle ne lanterne
 Luor de jor ne clare de fenestre.
 Girbers est prex et chevalier oneste;
 S'il n'a avoir, assés en puet conquerre.
 15 Ja fu il fiz au Loherain chastele
 Qui par son cors ot grant honor en terre
 Et abati tant chevalier de sele.
 S'il me demande, je doi molt bien sui estre;
 Ne par parage n'i puet il noiant perdre,
 20 Maugré en aient les vielles de la terre."
- Quant la roine oït sa fille parler
 Mautalent ot, si ne'l pot andurer.
 En sa chambre entre et fist son chief bander;
 Comme malade se coucha reposer.
 25 Elle manda Girrart le fil Oudré
 Et la roine li consilla soëf:
 "Girart," dist elle, "je vos ai molt amé.
 Je vos donrai l'espee au poing doré
 Et le destrier Justamont, le faé,
 163c, 1 Mais que Girbert et Gerin m'amené(s);
 Priveement vuel a aus .iii. parle(r)."
 Et dist Girars: "Si con vos commandé(s).
 Se je ce ai que vos ci dit avé(s)
 5 Tot demenois vos i ferai parle(r)."
 Dist la roine: "Ja vos iert delivré."
 Elle le fait en la place amene(r)
 Et si li fait mener a son este(l).
 Puis vient ou bourc, Girbert a demandé;
 10 Lui et Gerin trova en lor oste(l).
 --Sire Girbers, ensi vos oï nonme(r),
 Par moi vos a la roine mandé.
 Vos et Gerin, alés a li parle(r).
 Mien ensiant, grant preu i auré(s)."
 15 Et dist li dus: "Volontiers et de gré."
 Jusqu'a la chambre si les a amené
 Et la roine les assist les a lé.
 Devers Girbert a tout son vis torné;
 Elle l'enbrache parmi les flans souëf.
 20 --Sire Girbers, ansi vos oï nonme(r),
 De votre pris ai molt oï parle(r).

- 163c, 22 La votre amor, sire, car me donné(s).
 Je vos donrai la moie de mon gré.
 Ainz sodoiers en autre terre alé
 25 Ne conquist tant se je vos vuel ame(r)."
 Dist li dus: "Dame, .v.c. mercis et gré.
 Je ferai toute vo volanté
 Par cel convent con vos m'orés conte(r):
 Les nuis veillier et le jor jeüner
 30 Et en bataille les ruiste cos doner
 163d, 1 Et de mes armes sor mon destrier porter,
Vos anemis travillier et pener;
 Mais d'autre chose ja mar me requerré(s),
 Car no feroie por quunque que vos avé(s),
 5 Que ne fuissiens vers le roi encusé.
 Car jou sai bien et si est verité
 Qu'estranges hon en autre terre alé
 Ne puet honor ne avoir conqueste(r)
 Si son signor ne set bien foi porte(r).
 10 Tot a perdu cui ses bons sire hé."
 Oit le la dame, ne li vint pas a gré.
 --Girbers," fait elle, "bien sai que vos pansé(s)
 Qui ma proiere et m'amor refusé(s);
 Ce sai je bien que ja riens n'i feré(s)
 15 Ce poise moi que vos nient en savé(s);
Por Deu vos pri que vos le me celé(s)."
 Dist li dus: "Dame, ja mar en doteré(s)."
 En piés se dressent, si l'ont laissié este(r);
 A la fenestre s'alerent acouter.
- 20 A la fenestre s'alerent apuier
 Il et Gerins li fiz Begon le fier
 Et la roine au gent cors afaitié.
 --Girbers," fait elle, "molt faites a prosier.
 Je vos manda que a moi venissier;
 25 Vos i venistes, grans tancis en aiés,
 Mais ma parole ne m'amor ne vos sie(t)."
 --Et je ferai vo plaisir volentie(rs)."
 Dist la roine: ".i. fois me baisié(s)."
 Et dist Girbers: "Par ma foi volantiers."
 30 Li dus la baise, elle l'a enbracié;
 164a, 1 Vers li le trait par molt grant amistié.
 Tout son corage a fait au duc changier.
 Ja eüst elle conquis ce qu'elle quier
 Et de Girbert ja eüst l'amistié
 5 Quant Biautris au gent cors afaitié,
 Sa belle fille qui estoit ou vergie(r)
 Ou elle estoit alée esbanoier
 Ou mois d'esté por son cors solacier.
 Desus son poing tenoit .i. espervier;
 10 Gorge li fait, si li donne a mengier,
 Et regarda contremont le solier.
 Si vit le duc et sa mere baisier;

- 164a, 13 A haute vois conmenca a huchier:
 "Sire Girbers con estes aasié!
 15 Vos savés bien par engin guerroier.
 De tel service n'a mes pere mestier;
 Si le savoit, tost vos feroit paier;
 Tost vos feroit celle teste rongier
Et celle vielle ou ardoir ou noier."
 20 Li dus l'oït, n'i ot que correcier.
 De la chambre ist, si demande congié.
 A son ostel est li dus reparië.
 N'i pansast puis por tout l'or desos ciel.
- Un mois tout plain fu puis Girbers au roi
 25 Et ne passerent ne .iiii. jor ne .iii.
 N'i ait bataille ou au main ou au soir.
 Ses anemis li mist en tel deffoi
Et desconfist en champ par maintes foi.
 Ez .i. message qui est venus au roi
 30 Qui li a dit li Saine et li Danoi
 164b, 1 Et li Conmain et li Outremoroi
 Toute sa terre li metent en desfoi.
 A Salefraite li ont le siege moi
Et a Coloingne le vuelent asseoir.
 5 Li rois l'oï, cuidaes que ne li poi.
Girbert apelle por demander conroi.
Et il li donne et loial et adroi:
 "Frans empereres, mar vos esmaieroi.
 Ja avés vos Alemans et Tyoi
 10 Et je aurai ces mil de mes Francois
Qui tos li pires as armes vaut .i. roi.
 Ce dex ce donne, li glorio-, li roi,
Que en bataille les poisse veoir
 Ses requeirons richement et adroi
 15 Riche serons chascuns de lor avoir.
 Rois qui refuse ses anemis et voit
 N'a en honor ne an coronne droi."
- Par le conseil que Girbers au roi donne
 A fait mander .xx.m. de ses homes.
 20 Le Rin passerent, au matin furent outre,
 Si s'anbuschierent en .i. selve longe.
 Ez .i. message qui lor revint ancontre
Que a ais chevauchent et li Saine et li Hongre
Et li Conmain et cil de Calemoingne
 25 Et vont le Fraite, ce quident il, confondre
Et assegier se vuellent a Coloingne.
 Li rois de mautalent s'anbronche,
 Mais Alemant et Tyois sunt prodonme,
 Portent espees de l'acier de Coloingne
 30 Et jurent Deu plus en moront de Hongre
 164c, 1 Que il n'en ait des Mongiu jusqu'a Rome
 Ainz Ansey's treüsaige lor doinge.

164c, 3 Belle est la place ou Anseïs descent.
 La veïssiés tant riche garnemant:
 5 Escus et hiaumes, paintures a argant.
 Toute la place en reluist et resplant.
 Ez .i. message qui lor revint devant
 Que a ais chevauchent li Saine et li Persant.
 Li rois l'oït, tos tainst de mautalant.
 10 Girbert apelle: "Sire, consilliés m'ant."
 --Metés vo gant an .ii. assamblemant;
 A mil de miens en irai jou avant.
 Ans en lor loges ferons isnellemant,
 Il nos fuiront a esporon brochant,
 15 Vos lor salés et derier et devant.
 Faites le bien a l'enconncement.
 La moie foi vos plevis loiaumant
 Sous ciel n'en a si grant presse de gant
 Qui bien la fiert a l'enconncement
 20 Que cil derier n'oient mauvais talant."

Par le conseil que Girbers au roi di
 Li rois s'antorne et mil qu'il ot os li,
 As blans haubers et as elmes bruni.
 Ceaus enmainne Girbers de son paï
 25 Quant de sa dame la roine pa(r)ti.
 La u li Saisne present as Francois fin
Quant Karlemaigne ala contre eaus au Rin,
 Au port de Sobre, desos Saint Valentin,
 Il irent la nuit et li autre matin
 30 Jusqu'a demain que li jors es(c)larci.
 164d, 1 Li dus Girbers l-- herberges choisi.
 Il en apelle le bon vasal Gerin,
 De Gironville le vallet Mauvoisin:
 "Or i para," fait il, "sire cousin,
 5 Comme a lor tres les irons envair.
 Se Dex ce donne qui onques ne menti
Qu'a notre agait poissons revertir
 Ancui verriés de paiens bel train."
 --Tout est en Deu," ce dist li dus Gerins.

10 Va s'ent la nuis et li jors s'esclairie.
 Li dus Girbers lor ot passé loirie
 Au Maigremor et a l'ensaingne bele.
 Li rois Charboucles est issus des herberge;
 Devant son tre a fait metre sa sele.
 15 Jusqu'a Coloingne cuide Anseïs requerre.
 Mais plus pres d'eus oïront la nouvelle,
 Car Girbers point li prex et li honeste
Et fiert .i. Saisne ou pis sor la masciele.
 Mort lo trebuche a l'isir des herberge.
 20 Gerins fiert autre, s'an fait voler la teste
 Et Mauvoisins de noiant ne s'areste.
 "Chastel" escrie, l'ansaingne de sa terre,

- 164d, 23 Et tuit li mil laissent coirre les regne.
Chascuns abat .i. Saisne mort a terre.
 25 La veïssiés tant bon destrier fors traire,
Metre tant fraic et tante riche sele,
Hauberc vestir et lacier tant vert elme!
Caingnent espees a lor costés senestre,
Montent tant Saisne, abrievé sunt de guerre.
 30 Girbers s'en part, li prex et li honeste,
 165a, 1 Il et Gerins qui n'i osent plus estre,
Et Mauvoisins et la gent de sa terre.
Cil les enchaucent tout le pendant d'un terre
Girbers gainchi au chief d'une vaucele,
 5 Il et Gerins qui bien sot mener guere.
La veïssiés .i. bataille belle:
Tant escu fraindre, tante hante par ostele,
Tant abatu et tant gisant sor terre!
Des abatus est coverte la prele;
 10 Quant il s'en partent, molt lor laissent de perte.
Vait s'ent Girbers li prex et li honeste.
- Vait s'en Girbers, li prex et li guerrier.
Cil les poursuivent, les brans tos nus d'acier:
Li rois Charboucles et Empire ses niés
 15 Et li .vii. roi montent sor les destrier
Et Aarons et Sanguins et Gontier,
Anfenions et Malarde ses niés,
Qui errant et isniel et corsier.
Mais Floris fu et mieldres et plus fier
 20 Et biax chevaux hermine motenier.
La teste ot maigre, les iels aspre et fier;
Petite oreille, le col votis, dongier;
Large ot le pis et blans les .iiii. piés;
Haut an cornes, si fu haut encringnier;
 25 Et fu plus blans que cisnes de rivier.
Si fu covers d'un vermel paille chier;
Li fers estoit en -- liu detranchiés
Par ou on voit le poil tres blacheier.
C'est connaissance d'un mervillox destrier
 30 Et grant richesse de roi qui desus sier.
 165b, 1 Au mains de terre que trasist .i. archier
Ses conpaignons a passés et laisier.
--Dex!" dist Gerins, "con nos ont aprochier.
A grant merveille vient ore ci païen.
 5 Riches hon est, si garnemant sunt chier."
Et dist Girbers: "Or laissiés aprochier.
Car se Deu plaist, a lui jousteraï ge;
Or i para comment de nos .ii. iert."
Et dist Gerins: "Ce soit a Diu congier.
 10 Sire cosin, ara ge le destrier
Dou guerredon que je vos fiz l'autrier
Quant vos menai la roïne baisier?"

- 165b, 13 Et dist Girbers: "Tort en aiés, biax nier.
Ne me devés tolir ne convoitier.
15 Jou nou donroi por mil livres d'or mier
Car avec moi l'aroie ge plus chier."
Gerins l'oït, molt en fu correcier.
- Sire Girbers," li dus Gerins a di,
"Bonne piece a que je vos ai servi;
20 Donjon ne marche ne chastel ne vos requi.
Por votre guerre fu me peres oci,
Begues li dus dou chastel de Belin.
Et je m'en sui sovent clamés chaiti,
En autre terre entre mes anemi.
25 Et ai perdu tous mes millors ami.
Ne me donnaste vaillant .i. estreli,
Car je nous oi sor vos ne ne le vi.
Or m'escondites ci d'un povre ronci
Conques n'oïstes, ne n'en fustes saisi;
30 Car s'il voloit, il s'en poroit fuïr;
165c, 1 N'en bailleroit tuit cil de cest país,
Ne je jamais ne vos seroie amis.
Molt me volés de perdre por petit.
Otroiés moi le cheval s'il est pris."
5 Respont Girbers: "Biax sire dus merci!
Por l'amor Deu ne vos corieciés si.
Je vos donrai le bon cheval Flori
Et ferai droit de ce quel contredis.
Mais par convent le vos donrai ici:
10 La votre foi vos convenra pluvir
Onques verrés vos mortex anemis,
Fromont le viel et son fil Fromondin
Ne Aliaume ne le conte Garin
Ne dant Guillaume l'orguilllox de Monclin,
15 De la Valdoine le chastelain Landri,
Ne dant Garnier des tors de Valentin,
Et de cest siecle le preu conte Landri,
Le conte Agaige et Fouchier de Senjis,
Ne dant Bernart le conte de Naisil,
20 Ne le linage que tant devons haïr,
Lequel que soit en irés envaïr."
--Et je l'otroi, certes," ce dist Gerins.
Il passe avant tantost, si li pluvi
- Vont s'ent li conte a esporon brochant,
25 Et li .vii. roi ne vont pas enchausant.
Et Girbers va derrier contre atendant
Au Maigremor qui les grans sauz porprant.
Fiert le primier qui si venoit briemant,
Le roi Charbocle, enmi le pis devant.
30 Parmi les listes li va l'escu fendant.
165d, 1 Tant con tint l'anste, l'abati mort sanglant.
Tandi la main, s'a pris Flori le blanc,

- 165d, 3 Que riens ou mont ne desiroit il tant.
 Gerins fiert autre qui venoit enchaussant,
 5 Et Mauvoisins Fenion le jaïant;
 Ensi l'apellent et païen et Persant.
 Chascuns des contes .i. bon cheval i prant;
 Si s'en repairent baut et lié et joiant,
 Les lances droites, les confanons pendant.
- 10 Vont s'ent li conte, grant eschac enmainnent.
 Or les enchacent tot par .i. plaine
 Tel .iiii. m. qui de corre se painnent,
 Quant Anseÿs lor saut d'une chanpaingne.
 La veïssiés .i. bataille estrange:
 15 Tant escu fraindre et tante grosse lance.
 Des abatus fu la terre sanglante.
 Mauvoisins ot desploié l'ansaingne;
 La se ralient li baron d'Alemaingne.
- 20 Grans fu li os et la bataille fiere.
 Li dus Girbers descent e la bruiere;
 Dou Maigremor a la sele vidie.
 Totes les resnes a maintenant sasie;
 Se'l commanda Guion de Roche Ague
 Et li proia quel gart en tel maniere
 25 Que gré l'en sache quant revenra ariere.
 Sor Flori monte qu'ains beste n'ot si chere.
 Qui dont veïst comment il se requierent
 As fors espies et as brans de Baiviere.
 Monte li vens et lieve la poriere;
 30 Ce fu avis ceaus qui furent ariere
 166a, 1 Et ceaus devant que ciels et terre chie.
 Mauvoisins ot s'ansaingne desploié.
 La gens Girbert toute a lui se ralie.
- 5 Fors fu l'estors et la bataille grans.
 La terre cuevre des mors et des sanglans;
 La veïssiés tant bon cheval fuiant
 Et vu-dier seles et resnes trainant.
 Saine les voient, si s'en vont esmaiant;
 Dient entr'iaus: "Or nos va malement.
 10 Li notre rois gist mors emi cest chanp;
 De lui n'arons ne plege ne garant."
 Par le conseil que l'uns a l'autre prant,
 Laissent l'estor, si s'entornent fuiant.
 Cil les enchaussent a esperon brochant.
 15 Li dus Girbers desur Flori le blanc
 Le jor en fait chevalerie grant,
 Que grant envie en orent li auquant.
 De sa proesse ja nus hom ne se vant.
 Trestote jor les vont desconfissant,
 20 Deci au vespre que la nuis lor deffant.

- 166a, 21 Il s'en repairent baut et lié et joiant,
Les lances droites, les confanons pendant.
- De la bataille repaire Anseÿs,
Baus et joians, tos les a desconfis,
25 La flor vaincue de tos ses anemis.
Demander va Girbert le fil Garin.
--En non Deu, Sire," ce dist li quens Gerins,
Mien ensiant Girbert vi ore ci,
Le roi des lor i a li dus ocis.
30 Dex, quel cheval i a li dus conquis!
166b, 1 Ainz de mes iels itel beste ne vi!"
Et dist li rois: "La soie grant merci;
Preu l'aura, n'i puet mie faillir."
A ces paroles, ez vos Girbers ou vint,
5 Tout deslachié le vert elme bruni
Et la ventaille de bön hauberc treslis.
Camosés fu, bien li parut ou vis,
Et tint sainglant le branc d'acier forbi.
Qui le veïst armé desor Flori,
10 De gentil homme li poïst souvenir.
Li rois l'enbrace, ses bras au col li mist:
"Sire Girbers," dist li rois Anseÿs,
"Li roi des lor avés mort, ce m'est vis."
--Voire, biax sire," li dus Girbers a dit,
15 "Cest bon cheval ai ge sor lui conquis."
--Preu l'aurés," li rois li respondi,
"Or me randés le bon cheval Flori;
Lors si dirai que bien m'avés servi."
--Voir," dist Girbers, "or seroie garis."
20 A maleür li Loheranz a dit:
"Est il costume en cest votre païs
Se sodoiers chevalier i ocit
Que li sire ait le cheval si l'a pris?"
--Oïl, par foi," dist li rois Anseÿs.
25 --Mal dehais ait," dist Girbers, "qui l'i mist.
Ja ne sera retenu de par mi."
Molt laidengierent Girbers et Anseÿs
Et de paroles et de fais et de dis.
- Ce dist Girbers: "Se Dex ait part en m'arme,
30 Je sui tos pres vers .i. homme a deffendre,
166c, 1 Et conbatroi a escu et a lance;
Par .i. a .i. en ociroie .xxx.
Il est costume au roiaume de France
Se sodoiers abat autre de lance
5 Puis qu'il le puist ne retenir ne panre,
A son signor doit le chevalier randre;
Mais li destrier est siens par convenance,
Qu'entre ses pers en face demonstrance."
Ez vos poingnant Gerins par une lande
10 Et voit Girbert qui a Anseÿs tance.

166c, 11 Le duc apelle ou il a grant fiance:
 "Hé! Girbers sire, con as male esperance;
 Dex comme est fox qui savoir vos demande!
 Ja n'en as tu nes qu'a .i. petis enfes.
 15 Por .i. roncain que male roingne prende
 Faites au roi itele desevrance.
 Randés li, niés, puis que il la demande,
 Car de millors avés encor .xl."
 --Dex!" dist Girbers, "con est fox qui ce panse!
 20 Se je le rant, ja Dex n'ait par en m'arme,
 Se je nel fac par itel convenance:
 Qu'il l'ait a nuit et demain le me rande,
Por la costume de son païs atendre."
 Dist Anseÿs: "Fox est qui plus demande."
 25 A son ostel en va Girbers descendre,
Et Anseÿs a fait le cheval prendre.
 Voit le li dus, s'en ot au cuer pesance.

A son ostel est Girbers descendus
Et li messages Anseÿs est venus
 30 Cui li chevaus est livrés et randus.
 166d, 1 Ens en la chambre Flandrine de Valdru
 Celle fu niece a Nainmon le chenu
 Qui fist fremier le chastel de Namur.
 La le vait dire ou la pucele fu:
 5 "En non Diu, dame, mervelles ai veü:
 De la bataille est vos peres venus;
 Ses anemis a mors et confandus.
 Mais je sai bien qui miex i a feru.
 Li Loherains en a le pris eü;
 10 Li rois des lor lor a mort abatu.
 Dex, quel cheval i a conquis li dus!
 Ce dist mes sire a cui il l'a randu:
 An nulle terre ites beste ne fu."
 Oït le la dame, toz li sans li meü;
 15 Mal bailliée est se n'a l'amor dou duc.

La damoiselle ama molt le baron,
 Mais por sa mere se tenoit en escons.
 Elle a mandé dant Beraut le baron,
Et cil en monte les degrés contremont.
 20 La damoiselle l'en a mis a raison:
 "Beraut," dist elle, "tu me dois guerredon
 Dou roi mon pere qui t'ot en sa prison;
 Ja n'en eüst se tos les membres non.
 Je t'en getai, ne te costa mangon.
 25 Va, si quier plais que Girbert retienngnon;
 Au roi me quiere et mes pere mi doinst.
 Se damedex en fait assamblison
 De ton pois d'or mar me lairais mangon."
 Dist Beraus: "Dame, a Deu beneïson."

- 166d, 30 (B)eraus se poinne et s'entorne et avance;
 167a, 1 Forment se poinne de son service randre.
 Vait a l'ostel, Girbers apella sampre:
 "De vos nouvelles car nos faites entendre."
 Et cil respont belles et avenante:
 5 "Une grant piece ai esté en la chambre;
 De vo proesce an dient connaissance.
 Le roi des lor avés mort a vo lance.
 La fille au roi est por vos en effrance;
 Avoir la pués se au roi le demandes."
 10 --Voir," dist li dus, "trop se haste la dame.
 A ceste fois ne vue ge mie fame,
 Tant con d'Hernaut le Poitevin me menbre.
 Mais de m'amor soit la belle en fiance."
 Dist Beraus: "Sire, elle mienz ne demande."
 15 La fille au roi fut mout cortoise et belle
 Q(ui) Girbert aime plus que rien née en terre.
 .i. matinet se leva la pucelle;
 Elle ot vestue une pelice vaire
 Et par desus .i. paile de biterne.
 20 Blanche ot la char, color fresche et nouvelle;
 Il n'ot si belle tant con cies dure et terre.
 .i. esprivier a pris sor .i. perche,
 Si s'apuia a une des fenestres.
 Parmi l'antassie a mis fors sa teste.
 25 Li dus Girbers de riviere repaire,
 Il et Girins li chevalier honeste.
 Li ber Girins haucha amont sa teste;
 Desor son chief choisi la damoisiele.
 Tire son frainc, sor son arcon s'areste;
 30 Li dus Gerins le Loherain apelle:
 167b, 1 "Sire cousin, vois con belle pucelle!
 Car la demande, avoir la poes, chaele,
 Si seras sire et rois de ceste terre,
 Si vos traiés de poinne et de poverte."
 5 --Dex," dist Gerbers, "n'a tel cheval en terre
Con est Floris, ne mieudres ne puet estre.
 Se ie l'en puis mener en notre terre
 Jou ocirai les contes de Bordele,
 Fromont le viel a la chenue teste;
 10 Lui et les siens en cui ge bien conquerre."
 --Dex," dist Gerins, "con belle dame a ci!
 Car la demande, avoir la pues, cosin."
 --Dex," dist Girbers, "con bel cheval Flori!
 Par cel apostre que quierent pelerin,
 15 Se ie avoie mon bon haubert vesti,
 L'elme lacié et caint le branc forbi,
 Dont si tenisse .i. pié en parardis,
 L'autre tenisse sor mon cheval Flori,
 Lors si veïsse mes mortes anemis,

- 167b, 20 Fromont li viel et son fil Fromondin,
Et l'orguillox Guillaume de Monclin,
Et dant Aliau(me) et le conte Garin,
Et d'autre part fust Dex de paradis
25 Qui moi deïst, 'Girbers, vien ca, ami,
Si la refuses, toz jors i as failli',
Je retrairoie le pié de paradis
Et monteroie sor mon cheval Flori
Et requerroie mes mortes anemis,
Fromont le viel et son fil Fromondin.
30 Se je le puis mener en mon païs
167c, 1 Je conquerroie le signor de Monclin."
A la cort va et Girbers et Gerins;
Flori troverent desous l'ombre d'un pin.
Bien fu covers d'un paile alexandrin;
5 Descovers furent et li oil et li crin;
Les .iiii. piés a blans con uns hermins.
Girbers le voit, cele part est gainchis.
Si li aplaingne et le col et le pis,
Le chief devant et la queue autresis.
10 "Hé, bons chevaus corans et ademis,
Con riche roi de desor vos ocis!
Grant fu la perde la ou je vos conquis.
Dex, que pensa li bons rois Anseÿs
Qui mon cheval me cuide ansi tolir?"
15 Ou palais monte Girbers li fiz Garin;
De l'une part l'adestre Mauvoisins
Et d'autre part li bons vasas Gerins.
Li rois se lieve quant il les vit venir.
--Drois empereres," li dus Girbers a dit,
20 Or avés vos bone pais, Deu merci.
Et je m'en vuel raler en mon païs,
S'i reverrai mes mortex anemis,
Fromont son fil et le viel Fromondin
Et dant Aliaume et le conte Garin,
25 Et l'orguillox Guillaume de Monclin,
Et le linage qui tant nos a haï.
En lor repos ont ore esté mains dis;
Bone piece que riens ne lor forfis."
Et dist li rois: "Girbers, ce poise mi
30 Quant vos de moi vos volés departir,
167d, 1 Car vos m'avés mout richement servi;
Pre i aurés, n'i devés pas faillir.
Bers, car laissiés le chastel de Belin
Et la Valdoine et Mont Esclavorin
5 Et Gironville sor la Roche Caÿn;
La male foudre le peüst bruïr!
A li n'acointastes si orguillex voisin.
Si la donnés le bon vasal Gerin,
Lui et son frere Hernaut le palasin
10 Qui sunt prodonme et bon chevalier fin.
Cil porront bien votre guerre furnir

- 167d, 12 Et les estours contre Fromont tenir.
 Une fille a Fromons li posteïs
 En tot le siecle si belle rien ne vi.
- 15 Pieca qu'elle ainme Hernaut le palasin,
 Si la panra, car on le m'a bien dit.
 Si referont le chastel de Belin
Et la Valdoine et Mont Esclavorin;
 Si reseront il et Fromons ami;
- 20 Si revenront les gans en lor païs
Qui por la guerre s'en estoient fuï.
Vos remanrés o moi en cest païs;
 Mes vos donrai qui vos ancestres tint,
Et la Fraite et Saint Herbert dou Rin.
- 25 La fait on l'or et trait on l'argent fin:
 .m. livres vaut chascun an li chemin.
 Bien riche prince en puet retenir."
Et dist Girbers: "Sire, votre merci,
 Or me randés mon bon cheval Flori.
 De l'autre don soit a votre plaisir,
- 168a, 1 Que je dirai que prodonme ai servi."
 A male eür dist li rois Anseÿs:
 "Ne me devés querre, sire meschin,
 C'avec moi le vuel or retenir."
- 5 --Oiés, signor," li dus Girbers a dit,
"Quel vilonnie me dist rois Anseÿs
Que mon cheval vuelte a force tenir.
 C'est vilonnie, car je l'ai bien conquis.
 Par cel signor qui onques ne menti,
- 10 Ja a mon gré ne m'en verrés partir
 Tant que je puisse tant de terre tenir
 Ou vi estoise ne mors puisse gesir."
 --Alons nos ent, Girbers," ce dit Gerins.
 Il s'antornerent c'au roi n'ont congié pris.
- 15 Vait s'ent Girbers c'au roi congié ne prant.
 Quant il en vont les degrés avalant,
 .i. conte en vait au Loherain parlant:
 "Sire Girbers," dist il, "molt sunt dolant
 Quant notre rois ne fait votre talant.
- 20 Certes il fait vilonnie molt grant
Quant il de vos se part vilainnement,
 Car vos l'avés servi molt loialmant.
 Mal fiance i ont li remanant."
Et dist Girbers, "Or le laissiés a tant.
- 25 Trop a il fait quant il m'onor me rant;
 Ce fu mon pere, gré ne l'en sai niant.
 Mais par l'apostre que quirent peneant,
 Se mon cheval que me tot ne me rant,
 En cest païs en croistra .i. max grant."
- 30 Cil s'en tornerent, Girbers s'am part atant.
 168b, 1 La fille au roi a la porte l'atent
 A .ii. puceles, Flandrine et Milissant.

- 168b, 3 Li une fu fille au duc Milon d'Aiglent,
 L'autre fu niece l'ampereor vaillant
 5 Et ot le cors et les menbres seant
Et les iels vairs et la bouche riant.
 Il n'ot si bele en cest siecle vivant.
 La fille au roi fu la plus avenant.
 Li dus Girbers entre ses bras le prant.
 10 Il la baisa et li dist doucement:
 "Je m'en vois, belle, a Ihesus vos conmant.
 Mais votre pere fait envers moi que lant
Qui Flori prant, ne mie ne m'en rant."
 Dist la pucelle: "Girbers li Loherans,
 15 Mout ai mon cuer por votre amor dolant
Quant de mon pere partés par mautaulant."
 Li dus s'an va, celle remest plorant;
 A poi s'en a que li cuer ne li mant.
- A san ostel a Girbers envoié
 20 Por le monter et por l'aparillier.
Et la roine repaire dou mostier,
 En sa conpaingne ot .xxx. chevaliers.
 Li dus la vit, celle part est dreciés;
 Tandi la main, si la prist par l'estrier.
 25 --Dame, vos sire a trop fait que lanier
Quant il me tot Flori mon bon destrier."
 Oit le la dame, s'en a ris volantiers;
 Le duc regarde, si a crollé le chief.
 --Girbers," dist elle, "molt faites a prisier,
 30 Car vassaus estes por vos armes baillier.
 168c, 1 Mais autre chose convient a sodoier
Qui de sa terre va fors por gaingnier.
 Je sai tel chose qui prodonne a mestier:
Qu'il sache bien ses espois porchacier.
 5 A cort avés esté .i. mois entier;
Ainz en ma chambre n'alastes dosnoier,
Mon cors santir ne ma bouche baisier,
 Ne mes costés tenir ne enbrachier.
 Mais a ma fille aliés dosnoier."
 10 Et dist li dus: "Fait en ai que lanier.
D'or en avant iraie volantiers
Et si ferai tout ce que bon vos iert."
Droit l'an a fait par san mantel ploié.
 Li quens Gerins le rapella primiers.
 15 Dist la roine: "Girbers, tornés arier;
 Faites vos gens a l'ostel repairier
Et je irai a notre roi plaidier.
Flori et plus vos cuic faire otroier."
 --Dame," dsst il, "et se vos ce faisiés,
 20 Je en seroie vos liges chevalier."
- Li Loherans a son ostel s'en vait
Et la roine est montée au palais.

- 168c, 23 Vait en la chambre ou Anseïs estait,
 Par la main destre a une part le trait.
 25 "Sire," fait elle, "comment l'avés vos fait?
 Ja oï dire li Loherains s'en vait."
 --Voire, ma dame, si li a donné Mes
 Et Salefraite et le borc Saint Hubert
 Et Saint Dye, le borc et le chastel,
 30 Mais por Flori a refusé cest plait."
 168d, 1 --Sire," fait elle, "ja seroit ce trop lait.
 Il le conquist au branc d'acier tout trait.
 Renvoies li son bon cheval sans plait
 Puis tort ariere et si li randés Mes
 5 Et Sait la Fraite et le borc Saint Hubert
 Et Saint Dye et quant il i ait.
 Son guerredon doit avoir qui bien fait."
 Dist li rois: "Dame, ensi soit con vos plaist."
 Dont fu Floris emi la place trais;
 10 D'un riche drap de soie fu covers;
 Ne li parut que li ielz tout sans plait.
 A son ostel le renvoia Girbert.
- Par le conseil que la roine dist,
 A pris li rois son bon cheval Flori.
 15 Si l'anvoia Girbert le fil Garin.
 Tot maintenant fu levés de dormir.
 Il en apelle le bon vasal Gerin:
 "Je sonjoie ore," fait il, "sire cosin
Que moi et vos estiemes sor le Rin.
 20 A mes faucons avoie un cine pris.
 A mout grant joie estiens en no païs.
 Sou presantoie Hernaut le Poitevin."
 --Honors vos croist et joie," dist Gerins,
 Ancui ravrés votre cheval Flori.
 25 Ainz de mes ielz tele beste ne vi."
 Ez la maisnie qui de par le roi vint;
 Flori amainnent par le regne a or fin.
 Si le presentent Girbert le fil Garin:
 "Frans chevaliers, ja vos mande Anseïs
 30 Et vos ranvoie votre cheval Flori.
 169a, 1 Tornés ariere, Mes vos randra, ce dist,
 Et Salefraite et Saint Hubert ausi,
 Et Saint Diel et tout le val, ce dit,
 La fait on l'or et le bon argent fin."
 5 Et dist Girbers: "La votre grant merci."
 --Se Dex m'aït," ce dist li dus Gerins,
 "A cest conseil qui si bien vos est pris
 Eüstes vos amie ou ami."
- De maintenant se fu Girbers levé
 10 Et ains Gerins et a cort est alés.
 Li rois se drece quant il les vit entre(r),
 Son gant ploia et dist: "Gribers, tené(s),

- 169a, 13 Par icest gant vous ranc Mes la cité
 Et Sale Fraite et le borc Saint Dye."
 15 Il passe avant, an pié li vost ale(r).
 Li rois l'an lieve, ne li lait adese(r).
 Ancui ora li rois noveles te(x)
 Dont aura plus Girbert en grant chierté
 Que il n'ot onques nul jor en son aé.
 20 Ez vos as portes .m. chevaliers armés,
 De ceux de Mes des Princes et des pers.
 Quant orrent le duc Girbert parler
 Que il estoit d'Anseÿs remé,
 Servir le vuelent et lor cors presenter.
 25 Devant le roi le vont araisonner.
- Devant le roi l'an ont a raison mis:
 "Ti homme sonmes et Loheranc naï;
 Avec ton pere furent li notre ocis
 Quant il ala a Bordele champir
 30 Et avec toi vuelent aler li fil.
 169b, 1 Si vaingerons la mort de nos amis
 Et de vo pere le Loheranc Garin."
 Dit dus Girbers: "Signor, votre merci."
 Et vont avant si home devenir.
 5 Li dus Girbers les recut tous et prist.
 De cest ch(o)se ot merveille Anseÿ(s);
 Or prise plus Girbert c'ains mais ne fist.
 --Voir," dist li rois, "merveilles voi ici."
 Dist la roine: "Bons cuers ne puet mentir;
 10 Molt haus homs Girbers li fiz Garin."
 Une fille a li fors rois Anseÿ(s),
 Ce dist la geste, la belle Biautris.
 Il n'a tant gente en .xl. païs.
 Li rois l'a fait fors d'une cham issir;
 15 Uns archevesques parmi la main la tint,
 Si l'adestroient .iii. conte palasin.
 Li rois la baise, de jouste lui l'asist.
 Il apella Girbert le fil Garin:
 "Car prendés feme, Girbers biax dos amis,
 20 "Veci ma fille, la belle Biautris,
 Il n'a tant belle en .xl. païs.
 Je n'ai plus d'oïrs por ma terre tenir
 Car de ma guerre furent mi fil ocis.
 Qui ceste ara, si devenra mes fiz,
 25 Li clers d'or li ert ou chief assis,
 Si sera rois et sire dou païs.
 Mes avés et Messans je vos randi;
 S'aurés Coloingne, bien vos porés garir.
 Plus serés riches que nus de vos cosins,
 30 Et bien porés aidier a vos amis.
 169 , 1 Et vos devront douter votre anemi."
 Li dus l'antant, folement respondi:
 "Drois empereres, la votre grant merci.

- 169c, 4 El ai a faire que noces maintenir,
 5 (T)ant con me membre d'Eranut le Poitevin
Que Fromons a a Gironville assis."
Par mautalent li respondi Gerins:
 "Fel orguillox, que est ce que tu dis?
 C'est la coustume au Loheranc tou dis;
 10 Povre, orguillex sunt en autre païs.
 Ja n'as tu tant d'avoir a maintenir
 Ou vis estoieses, ne ou puisses gesi(r).
 Vois ci la fille mon signor Ansey's
 Qui a (a) non la belle Biautris;
 15 Il n'a si belle en .xl. païs.
 Sous ciel n'a honme ne prince ne marchis
 Se il l'avoit que il ne fust garis.
 Drois empereres, la votre grant mercis,
 Il la penra, ja n'en iert consaus pris."
 20 Avec Girbert la receü Gerins.
 De ce fist bien quant ostages en prist;
Et l'empereres molt bons les la mis;
 De noces faire i ont le terme mis.
Congié a pris Girbers, si s'en parti.
 25 A mout grant joie le convoie Ansey(s);
 Si lor charga ou .xv. murs ou dis,
 (S)i lor charga mil chevaliers eslis
 As grans espiés de l'acier colignis;
Et molt lor donne de l'or de ses escrins.
 3 Et .m. en ot de ceus de son païs
 169d, 1 Que charga la france empereris
 De Loherainne en i ot Girbers .m.
 Qui a cort vinrent si honme deveni(r).
 Ainz sodoiers d'un estrange païs
 5 A tel honor n'a tel joie n'issi.
 De ci a Ais les convoie Ansey's.
 Dex, a quel joie il s'an sunt departi!
 Droit a Coloingne en revint Ansey(s).
 Girbers torna en France, ou dous paï.
 10 Ja n'iert li ans passés ne aconplis
 Se ne revient Girbers li fiz Garin
 Males souffraites en ara Ansey(s),
 Car Hongre et Saine et Conmain et Luiti
Et Sulian se sunt ansamble mi.
 15 Grant duel demainnent de lor oirs -- oci.
- Vait s'en Girbers, au roi a pris congié.
 Flori enmainne que tant a convoitié.
 Il grate et mort et fiert de .iiii. piés;
 A grant doutance l'ose nus aprochié.
 20 Girbers s'an rist, qui durement l'ot chie(r);
 Gerin apelle: "Esgardés, sire nié!
 Por amor Deu, con je puis estre lié
 De cest destrier que j'ai ci gaingnié!
 S'en no païs puis a tot repairier

- 169d, 25 Guerroier puis errant sans atargier.
 Tos les plus en convenra ploror.
 Se trues Fromont le chenu et le viel,
 Par cest cheval le cuic si corecie(r)
Que je le cuic de toute honor chacier;
 30 Ne li laira de terre demi pié."
 170a, 1 Gerins l'oït, n'i ot que correcier.
 A maleür dist Gerins: "Sire nié,
 Je ne vos puis nule fois chatoier;
 De trop parler se puet on avillier;
 5 Ja nus prodom ne soit mais constumier.
 Pansés d'enfance, laissiés le man(a)cier.
 S'an serés plus doutés et resoingniés;
 8 An totes cors en serés vos plus chiers."

APPENDIX III

THE DOUBLE TEXT, THE SIEGE OF GIRONVILLE, AND THE BATTLE FOLLOWING THE SIEGE (Ms. M, FOLIOS 147b, 27 - 154b, 12)

- 147b, 27 Loherain font as Bordelois grant guerre.
Sovent chevauchent et Girbers les chaele
Au Maigremor et a l'ensaingne bele.
- 30 Mais entr'aus n'ont certes que .i. seul repaire;
- 147c, 1 Cil est si bons que mieldres ne puet estre,
Que dou palais puet on veoir Bordele.
Quant la porte huevre, li pais est en guerre.
Li quens Fromons le prant molt fort a certes;
- 5 Mande sa gent a force et a poeste
Et sodoiers qui sunt d'estranges terres,
Tant qu'il en ot plus de .xx.m. a elmes.
Ses sieges met et lor destruit lor terre.
- Gironville est en .i. regort fremee
- 10 Sour une roche qui fu et hauste et lee.
Selont major la forest honoree
Bien en est loing a demie liuee.
La gens dedens n'iert la si anserree
Que il ne chascent le cherf a la menee.
- 15 Si an manjuent laens a la pevree,
Et cil de fors en boivent la fumee.
La roche est haute, a cisel fu copee.
Au pié desus li bat la mer salee,
Et d'autre part Gironde, qui est lee.
- 20 Li quens Fromons a la barbe meslee
Sa gent manda et s'ot s'ost assamblee.
La ville assist par si tres grant posnee,
Mais la tors fu sor la roche fremee,
Haute et pleniére et contremont levee.
- 25 S'a mangier ont (est) verités provee
Dangier ne prisent .i. pome paree
Ne ja par force ne sera craventé.
La fu Hernaus et Dans Dos li Veneres,
Li dus Girbers qui tant fiert de l'espee.
- 30 Nus jors ne passe qu'il n'ait en l'ost meslee.
- 147d, 1 Gironville est fremee en .i. regort
Sor .i. roche del tans ancienor.
La mers salee li bat au pié desor;
De l'autre part Gironde li estort.
- 5 Li quens Fromons les assaut par vigor;
Panre les cuide et livrer a dolor.

147d, 7 Mais se Deu plaist et le vrai justicor,
D'eaus n'auront nul pooir a nul jor.

Ci faut li chans de Jehan de Flajor.

10-11 Grant fu la guerre qui ja ne penra fin.
Après les pere, le reprannent li fil.
14-15 Après la mort au Loherain Garin,
La recommence li dus Girbers ses fis,
Li bons vasaus tante poinne souffri,
Qui mut la guerre vers l'orguel de Monclin,
Et ansodés fu au roi Anseïs,
20 Et tint la terre Muese et le Rin,
Et Loherainne et Baiviere autresi,
Et Alemaingne, Sassoingne, ce m'est vis.
De cele terre .i. roi lor i ocit,
Non ot Charbocle, dou regne de Luitis.
25 La conquist il le bon cheval Flori,
Dont il fist guerre Fromont le posteïs,
Et dant Guillaume l'orguillox de Monclin,
Et dant Garnier des tours de Valentin,
De la Valdoine le chastelain Landry,
30 Le conte Agaige et Foucart de Senis,
148a, 1 Huon de Troies et le preu Rocelin,
Et dant Bernart le conte de Naisil,
Et dant Thiebaut d'Aspremont le flori.
Haut home estoient icil en lor país,
5 Neveu et frere d'un parage et d'un lin.
Li Bordelois les remerent si
Qu'il lor arsent le chastel de Belin
Et la Valdoine et Mon Esclavorin.
A Gironville l'ont enserré et mis.
10 Guerre li font au soir et au matin.
Dedens Bordele fu Fromons li floris,
Il et ses freres Guillaumes de Monclin,
Et li parages que vos avés oï.
Si pres le tint et Hernaüs et G-rins,
15 Qu'il n'osorent ne entrer ne issir.

As Loherans ont Bordelois grant guerre;
Souvent chevauchent au matin et au vespre.
Li dus Girbers les conduist et chaelle
Au Maigremor et a l'ensaingne bele.
20 Fourent et ardent et destruisent la terre.
Entr'eus trestout n'ont mais que .i. repair
C'est Gironville que mieldre ne puet estre,
Car dou palais puet on veoir Bordele.
Quant la porte huevre, s'est li país en guerre;
25 Quant elle clot, si est en país la terre.

Ce fu en mai que primevoire germe,
La rose espant et la rosee en l'erbe,

- 148a, 28 Et oisell chantent au matin et au vespre,
 Li rosignol, li mauvis et la melle.
 Par matin lievent et dames et pucelles
- 148b, 1 Vont primevoire et la florete querre.
 Souvent sospire chetis en autre terre.
 Li viex Fromons n'oblie pas sa guerre;
 Mande sa gent par trestoute sa terre
 5 Tant qu'il en ot bien .iiii. mil a elmes.
 Assamblé sunt a .i. jor a Bordele.
- Ce dist la geste ce fu a une feste
 Dou mois de mai que primevoire germe
 Que Fromons fu a Bordele la large
- 10 Dedens la tor ens en plus maistre estage.
 Li viex Fromons se leva an son estre;
 Forment se plaint et clainme a son parage:
 "Signor, sofferons tel outrage
Que Loheranc me tienent en vetage?
 15 De mer me tolent le port et le passage
Et de ma terre le maistre gaingneage
Et de Gironde le port et le rivage."
 N'i a celui qui nul con seil li sache,
 "De tos mes hommes ne de tout mon linage."
- 20 Fromondins drece toz drois en son estage.
 Gent ot le cors et apert le visage.
 Vairs ot les ielz et molt clere la face.
 Gro-s ot le pis et grailles par corsage.
 Par les costes fu eschevis et larges,
 25 Les pies votis et les jambes bien faites.
 Ans ou manton n'ot encor point de barbe.
 Ja parlera a la loi d'onme sage.
 N'ot plus bel prince leaus de son eage.
 --Biax sire peres," fait il, "porquoi t'esmaies?
 30 Ja es tu riches et ies de haut parage.
- 148c, 1 .x.iii. contes as tu de ton linage
 Qui tuit te servent a Noël et a Pasques.
 Car fai escrire tes bries et tes chartres.
 Apres les t--es envoie tes messages
- 5 En Alemaingne, en Escoce et en Gailles,
 Et en apres par toute Cornualle.
 N'i remaingne hons, tant soit de haut parage,
 S'il n'est tes hon, qu'ensodée ne l'aie.
 Metés le siege ens ou plus maistre estage
- 10 Ainz l'en pués traire que rois Pepins le sache."
 --Fiz, dist li peres, vos parlés comme sages.
 Apres ma mort aurés mon heritage.
 Votre conseil, bien est drois que le fac-e."
 Il fait escrie et ses bries et ses chartres.
- 15 Par toutes terres envoie ses mesaiges:
 En Alemaingne, en Escoce et en Gales,
 Mien ensiant, par toute Cornuaille,
 Dou port de Nuble jusqu'a port de Navare.

- 148c, 19 Ne remaint hons, tant soit de (haut) parage,,
 20 S'il n'est ses hons, qu'ensodée n'i vaingne.
 Uns en i vint, s'ot non li quens Agages:
 Riches hon fu et dou Fromont linage.
 Cil amena o lui molt grant barnage.
 Par haute mer se governent et nagent.
 25 A Gironville sunt venu au rivage.
 La assamblèrent la gent de tant linage.
- Fromons croit ce que Fromondins li dist.
 Il fait ses bries et ses chartres escrit;
 Si les anvoie par ample le país.
 30 .i. en envoie as tors de Valentin
 148d, 1 Et a Aliaume et au conte Garin
 Qu'a Geronville .i. secors li feïst.
 Cil i envoie de chevaliers bien mil
 A belles armes et as espiés forbis,
 5 As brans d'acier et as chevax de pris.
 Cil font les nes et les barges emplir.
 Par haute mer se nagent a .i. cri.
 A mont Geronde se tornerent le fil
 Tant en i ot auné, ce m'est vis,
 10 Cil qui ne porent a plainne terre issir
 Sor mer se logent, font les barges garnir
 Et les grans nes a ancre et tenir.
 Desus les bors font les cloies bastir,
 Planches fandues de chaisne et de sapin.
 15 Desus se logent, s'unt le chastel assis
 Et devers terre et devers mer ausi,
 Que nus n'i puist ne entrer ne issir.
- Fromons li viex a la barbe florie,
 Par le conseil que si honme li dient,
 20 Fait ses bries faire et ses letres escrire,
 Si les envoie par trestout son empire,
 Des les pors d'Acre desqu'a cex de Hongrie;
 Ne de Venise jusqu'au port de Saint Gile
 N'i remaint hons qui a armes se pluuisse,
 25 Ne nus serjans a armes de tel guise,
 S'il n'est ses hons, qu'ensodées n'i vingne.
 Le siege ont mis tout antor Gironville
 Que nus n'i antre ne lor face aïde.
 Fromons en jure le fil Sainte Marie
 30 N'en movera si ert prise la ville.
 149a, 1 Lievent angieus, s'unt perrieres drecies.
 Le feu griois as mangonniaus lor guient.
 Ardent palais et grans sales perrines.
 Les povres gens en sunt a pie fuies
 5 Por la dolor qui est en celle ville.
 Le borc ont ars, car volentiers le firent,
 Mais que la tor sor la roche naïe.

- 149a, 8 Mais celle est tele nus mielde n'estuet mie:
Haute et droite en contremont drecie.
- 10 Li viex Fromons a sa grant os mandee
Et il meismes a sa gent amenee.
.c. mile sunt as ventailles fremee.
De toutes pars fu la ville puplee
D'aubers et d'iaumes et de lances levees,
- 15 De chevalier et de grant gent armee.
Et Fromons jure Ihesu de Gailee
N'en tornera por noif ne por galee,
Ne par bataille n'en iert sa gent otee
Si iert la tors a terre craventee
- 20 Qui si est droite sor la roche fremee;
Cains la fist et Abiax li siens freres.
Del tout i vint li traîtres, li leres,
Ne la penroit ne rois ne empereres.
- Gironville est en .i. vausel fremee
25 Sor .i. roche parfonde et haute et lee.
D'une part la Gironde avironnee
Et d'autre part li bat la mers salee
Qui lor amainne le bien d'autre contree.
La gens laiens ne sunt pas esgaree
- 30 Car chascun jor an issent a celee;
149d, 1 Si vont chassier le chers a la menee.
Selve Major, la forest honoree,
N'est d'iluec loing que demie liuee
Entre la mer et Gironde la lee.
- 5 Ou fort des iaues est la ville fremee
Qui dure jusqu'a .xv. liues.
La venisons qui est ens enserree
N'en set issir quant elle i est entree.
Ans fu Girbers a la chiere manbree,
- 10 Il et Gerins et dans Hernaus ses freres,
Et Mauvoisins et dans Dos li veneres,
Gaides et Poinces et Thieris lor bons peres,
Davis li viex a la chiere menbree,
Qui ot .xii. fiz de sa feme espousee.
- 15 Chascuns i vait souvent a la menee.
Si la manguent laens a la pevree
La venison quant il ont conraee.
Et cil de l'ost en boivent la fumee;
Ja cil de fors n'an mangeront danree.
- 20 Gironville est fremee en .i. vausel
Sour une roche qui fu dou tans Abel.
Cains la fist et ses freres Abel.
Une fontaine cort enmi le chastel.
Par .i. conduit vait laiens par tuel
- 25 La vont laver chevalier et donsel
Et redescent d'autre part par tuel

- 149b, 27 Parmi la fu a faitie a cisel;
 Dou rai de li tornent .iii. molinel
 Qui ne s'arestent ne esté ne iver,
 30 Ne por nul siege ja ne lor iert si pris.
 149c, 1 Une roide aige cort antor le chastel.
 Quant ont besoing cornent .i. manuel.
 Au cri s'an issent tel .vii.c. damoisel;
 N'i a celui qui n'ait vesti hauberc.
- 5 Gironville est fremee en .i. regort
 Sor une roche dou tans anciennor.
 Laiens avoit maint gentil vavasoir
 Qui de Girbert tenoient lor honor.
 Fromons lor mist le siege par vigor.
 10 De toutes terres mande engineor.
- Gironville est fremee sor .i. regort de mer
 Sor une roche de viel antiquité.
 Haut sunt li mur et parfont li fossé.
 Les barbakanes de vert marbre listé
 15 Hautes et roides, ja grignor ne verrés.
 Li marcheant i suelent ariver
 Qui lor amainnent les barges et les nes
 Et les riches avoirs des estranges regnés.
 Les autres choses ne sai ge deviser.
 20 Quant Girbers vient a la bone cité,
 .iii. fois l'an, a Pasques, au Noël,
 Et a la feste Saint Iehan en esté,
 Li rant li pors .c. destriers sejoirés
 Et .c. espiés et .c. escus listés,
 25 .c. armeurs a chevaliers armer
 Et .m. mars d'or, en balance pesé,
 Et .v. ostoirs et .v. faucons mués
 Et .i. lupart et .i. ors enchainné,
 .i. mui de poivre por mengier conraer.
 30 Riches hom (est) qui a tel fremeté.
 149d, 1 Cil qui la tient deüst estre amirés
 Et justicier sainte crestienté.
 Jardins et vignes ot laiens a plenté.
 La fu Girbers li gentis et li bers,
 5 Hernaus li enfens et Gerins li senés,
 Dos li veneres et Mauvoisins li bers,
 Gaides et Poinses et Thieris l'adurés,
 Ensemble o eaus li bons prevois Guirés
 Qui ot .vii. fiz damoisiex adoubés.
 10 Devant ceaus font .i. jogleor chanter,
 Rotes et harpes et violes soner.
 Dex, quel deduit qui ce poit mener!
 Or se quidoient a joie reposer,
 En la riviere ou les faucons aler,
 15 Et la foret por chasier et berser,
 Mais ne puet que trop les a grevés

- 149d, 17 Li viex Fromons, lor anemis mortex,
 Qui par sa force les vuet desirerter.
 Le siege a mis environ la freté
- 20 A .c.m. honmes, les vers hiaumes gemés.
 De tous sans fait engingneors mander.
- Fromons manda l'engigneor Mauri.
 Cil fu compains Coustant d'outre le Rin.
 En Alixandre le premier Sarrasin.
- 25 Plus sot de fust que nus clers de latin.
 Sodoiers fu Guillaume de Monclin.
Et plus d'angin que ne sot Acarins.
 Ou mont n'a tor ne chastel signori,
 Recet n'en n'ot, mote ne plasseïs,
- 30 Se il i puet converser .xv. dis,
 150a, 1 Que ne l'ait art ou abatu ou pris.
 Molt par fu lies Fromons quant il la vit.
 En convenance li a mil mars d'or fin
Et .xx. pailles et .xx. destriers de pris
 5 Et .v. mantiaus et .x. pelicons gris,
 S'il desirite Girbert de son païs.
Et il lor a et juré et pluvi
Et bons ostages donné a lor plaisir.
 --Hai! biax sire, li angingnieres dit,
- 10 "Ne cuidiés mie je vos vueille traïr,
 Ne par engien votre avoir recoillir.
 Ja n'en aurai vaillant .i. angevin
 Tant que la tors qu'est sor le marbre bis
 Verés ca jus de la roche cheïr.
- 15 Cex de laiens en ferai fors issir,
 Qui plus sunt aise que nus ne vos deïst.
Girbers venra devant vos a merci,
Hernaus li bers et li vasaus Gerins."
Fromons l'oït, s'an fait orguillox ris.
- 20 L'angingneor a entre ses brax pris.
 Les iels li baise et la bouche aut(r)si.
 --Or en pansés, fait il, biax dos amis,
 "Tos mes tresors vos soit a bandon mis.
 Tant vos donrai que serés mes amis."
- 25 --Sire Fromons," li engingnieres dist,
 "Avés me vos les charpentiers porquis,
 Tous cex qui sunt an cest votre païs?
 Mestier en ai, faites les moi venir."
Fromons les mande et assambla et quist
- 150b, 1 Tant qu'il en ot bien assa(m)blé .vii.xx.
 Estre les autres qui erent dou païs,
 Dont il i ot plus de .xiiii.xx.
 Au bois tranchier orent tel chapleïs
- 5 De detranchier et de debriseïs
Et dou doler et dou charpenteïs!
 Devant la porte, droit au pont torneïs,
 Sor .xii. estaches, l'ont levé et basti.

- 150b, 9 Molt fierement fu li angiens assis
 10 Amont as barres qui partirent as pins
 Fu molt covers de cloies tos faitis.
 Et devant gardes ot de chevaliers mil.
 Lor atrait font et mener et venir.
 Cil se porpanse qui dedens fu assis
 15 Aubalestriers et archiers, ce m'est vis,
 A mis laiens plus de .xl. mil.
 Traient archier et destendent au brui
 Vers Gironville tot ensamble a .i. cri.
 Laiens n'a homme tant fort ne tant hardi
 20 Qui de paor osat avant venir
 Tant espes volent quarrel par le pais.
 Et l'angingnior qui ot l'angien basti
 Fu tout desoure le maistre engien assis.
 Le feu grigois d'un vies ros sarrasin
 25 Lor fait laiens trebuchier et jalir;
 Se'l fait as murs et as creniaus flatir.
 Li feus se lieve, si est li bors espris.
 N'iert mais rescous par homme qui soit vis;
 Mais terre froide, airemans ou aisis
 150c, 1 L'estainderoit, qui en i aroit mis.
 C'est une chose dont il sunt mal garni.
 Les gens s'en fuient, s'unt lor avoir guerpi
 Car il ne porent la grant dolor soffrir.
 5 Les enfans portent qu'il porent retenir.
 Droit a la tor commencent a venir.
 Les bons destriers metent et sousterrin.
 La tors fu fors, de l'uevre sarrasin:
 Li mortiers fu trestous de sanc bouli.
 10 Elle ne doute perriere ne engin.
 Devant la porte de la maistre raiis,
 Li bors fu ars et li feus fu estains.
 Li vens chei, si est au soir seri.
 Ancor nel set ne Girbers ne Girins,
 15 Dos li veneres, Hernaus li Poitevins;
 En la forest chacent de hui matin.
 La nuit repairent, s'ont .iiii. sainglers pris,
 .iii. ors sauvaiges et farains petis.
 Geronde passent a .i. batel petit.
 20 En lor baille entrent par .i. petit postis.
 Sor la grant tor monterent par la vis.
 Virent el borc qui fu ars et estins;
 Voient ces gens aler par ces arcis.
 25 Dos li veneres s'apoya as murs bis.
 En son dos ot son bon hauberc vesti,
 Contre son pis tint son escu votis,
 Que nus quarriax no fiere enmi le vis.
 La fors regarde, si a l'engien choisi.
 30 Il en apelle le bon vasaal Gerin,
 150d, 1 Girbert le pre, Hernaut le Poitevin:
 "Or esgardés," fait il, "sire cosin.

- 150d, 3 A grant mervelle voi ge la bel engin.
 Del borc maior vos a il fait ja fin.
 5 Molt par fu sages qui l'esteja et fist.
 Qui en .i. feu l'auroit ar et bruï,
Et n'eussiens perdu ne pain ne vin,
Plus sonmes fort ne fumes hui matin,
 De notre guerre ariens trait a fin."
 10 --Vos dites voir," ce dist li dus Gerins;
 "A grant mervelle en estes bons devins.
Et se Deu plaist, tout ansi sera il."
- Li bors fu ars et li feus fu chaois
Et li ven chaus et tenebros et frois.
 15 Les eschargaïtes tancierent trop le soir,
Et Fromons va au mangier asseoir.
Cil de la tor coururent as conrois,
Vestent haubers, lacent elmes griois,
Chaingnes espees as bons brans vienois.
 20 Es destriers montent, sors et bauchans et noirs.
 A lor cos pendent les escus vienois.
Quant sunt armé li chevalier adroit,
 Lor s'en issirent tuit rangié et estrois.
Par .i. pertruis par dales .i. berfroï.
 25 Au tref Fromont commencent le tornoi.
Copent les las, font les tantes cheoir.
Sor le mangier les troverent estrois.
As brans d'acier commencent les chaplois.
Si en i laissent des sainglans et des frois.
 30 Fromons s'anfuit, li traïtres revois;
 151a, 1 Hernaüs l'anchauce, mais n'en puet mie avoir.
 La fist Gerins que chevaliers adroit,
 Car ens el borc reprist le feu grijois,
 Si l'anporta a l'engien demanois;
 5 De .iiii. pars l'a bouté ou berfroï.
Ainz ne s'en vot ne partir ne movoir
Tant que le vit tout en .i. mont cheoir,
Encontre terre tout bruïr et ardoir.
Cil de l'angien furent de mort destroit.
 10 Qui vint a terre, pis ne pot il avoir:
 Li cos li ront onques membre que soit.
 Mais l'engingnieres an descent par savoir,
Par .i. clef que illueques estoit.
Aval s'avale, car aler s'en cuidoit.
 15 Li quens Gerins regarde derier soi;
 S'en vit aler le traïtor sans foi
Par la fumee qui de lasus issoit.
Bien le connut a ses riches conrois.
Il li escrie: "Traïtes, n'en irois!
 20 Mar acointastes Fromont et son avoir.
Desireter me voliés a besloi.
Je vos donrai sodées d'acier froit."
Traite a l'espee dou fuere demanois,

- 151a, 24 Si'l an dona ne sai .ii. cos ou .iii.
 25 Ne s'antorna si le pot mort veoir.
 L'arme enporterent diauble demanois.
 Quant cil de fors virent l'engien ardoir,
 Encontre terre pescoier et cheoir,
 Devant le feu se laissent jus cheoir.
 30 As armes corent par l'ost li Bordelois.
 151b, 1 Vestent haubers, lacent hiaumes grijois,
 Chaincent espees et brans sarrasinois,
 Prenent escus et lances as fers frois,
 A lor cos pendent les escus demanois.
 5 Qui ainz mues mues s'antornent a desroi.
 Ez vos poingnant le Loherain cortois,
 Girbert le duc, qui mies ne recroit.
 En son escu ala ferir Mainfroi,
 .i. chevalier de mervillex endrois.
 10 Cousins germains le viel Fromont estoit.
 L'escu li perce et dou haubert les plois.
 Tant con tint l'ante, l'abati mort tout froi.
 A l'autre poindre rabati Godefroi.
 A ces paroles lor saillent Bordelois,
 15 Plus de .vii. mil sor les chevax norois.
 Parmi le pont les mainnent si destroit,
 Quant furent outre, si ot chaut li plus frois.
 Chascuns d'iaus cuide que terre moite soit.
 Hernaut navrent et Gerin le cortois
 20 Et le destrier Girbert ocit sous soi.
 Dos li veneres fu pris a cel tornei.
- Grans fu la noise et enforcies li cris.
 Bordelois sunt venu par les arcis.
 As Loherans assamblent par aïr.
 25 Si lor font la la grant presse partir.
 Ce est mansoingne, noiaus est qui le dist,
 Ne a nul jor ne le vi avenir
 Que .x.. ne .xxx. en puissent mil soffrir.
 Ferant les mainnent plus c'uns ars ne trassist,
 30 Si les remuent contreval les arcis.
 151c, 1 "Bordele" escrie sor le pont torneïs.
 Gerins apelle Girbert le fil Garin:
 "Sire Girbers," ce dist li dus Gerins,
 "Veïstes vos Hernaut votre cosin,
 5 Le mien chier frere? Je n'en voi mie ci."
 --Voir," dist Girbers, "ne'l vi des hui matin,
 Que li estors commensa es arcis."
 --Dex," dist Gerins, "miserere mei!
 Se perc mon frere, dont n'ai ge nul ami."
 10 Torne le regne dou destrier arrabi.
 Parmi les landes si comme il i vint
 Tos les esclos par les chasseïs
 A .i. barre a l'issir des arcis
 Choïs Hernaut le conte palasin.

- 151c, 15 Anclos l'avoient si mortel anemi;
De toutes pars le venoient ferir
Et as costes et an cors et an pis.
Plus li brisierent de sor lui de chaisains
Que n'an traïroint a .i. char .ii. roncin.
- 20 Qui la veïst Hernaut le palasin
Son cors deffendre antre ses anemis,
De gentil homme li poïst sovenir.
Le cors ot grant et sor grant destrier sist.
Estandus fu sor le destrier masis.
- 25 Sor tos les autres repairoit le marrchis.
A .ii. mains tint le branc d'acier forbi,
Son bras senestre antre ses regnes tint,
Son escu ot torné devant son pis;
Trestout son cors lor ot a bandon mis.
- 30 Tex .xxx. cos feri Hernaüs enqui,
151d, 1 N'i a celui n'ait chevalier conquis
Et que no face ou pasmer ou chair.
Aval l'arson ou a terre venir.
Gerins le voit, dou sans cuida issir.
- 5 Girbert (apelle), maintenant li a dit:
"Vos la mon frere en dolerox peril.
Secorés li, sire, ja n'as tu tel ami."
Girbers l'oït, s'a le destrier gainchi.
A lui s'acoste li bons vasaus hardis,
- 10 Gaides et Poinces et lor Peres Thieris
Et cil d'Orliens, li bons dus Hernaïs,
Dos li veneres, li peres Mauvoisin,
Et Loherain, ce qu'il en ot enqui.
Nos ne savons qui cest conseil i mist.
- 15 Gent ne veïstes plus belement venir
Tant qu'il viennent en aise de ferir
Les fers des lances font ensamble tenir.
"Chastel" escrient, "atendront nos il?"
Par mautalent les alerent ferir.
- 20 Les hantes brisent, s'en volent li esclis.
Metent les mains as bons brans acherins.
La veïssiés .i. riche poingneïs.
Bordelois sunt durement reforci.
Loherain font a eaus place guerpir.
- 25 Arier les mainnent plus qu' .i. ars ne traisist.
Girbers apelle Hernaut le Poitevin:
"Vien t'en, biax niés, por Deu qui ne menti!
Veez la gent Fromont le posteïs.
Il ont grant gent, nos en avons petit.
- 30 S'a nos assamble, grans iert li perdeïs."
152a, 1 --Dex!" dist Hernaüs, "Girbers, qu'avés vos dit?
On vos sout tenir au plus hardi
Et a signor a chief de notre lin.
Lor nos feront la gent Fromont fuïr.
- 5 S'il le veoient et que diroient il?
Jamais n'iert jors ne vos eüssent vil."
Le destrier broche, l'escu tint a son pis.

- 152a, 8 Enmi la presse le va dou branc ferir.
 .iii. chevalier lor abati enqui.
- 10 Li .ii. sunt mort et li tiers est mal mis.
Girbers apelle Hernaut le Poitevin:
 "Vien t'en, biax frere, por Deu qui ne menti.
 Tu nos ves metre a mort et a essil.
 Vois ci la gent Fromont le posteïs."
- 15 --Qu'es ce, Girbers," fait il, "qu'a(vés) vos dit?
 Je voi ici mes mortex anemis,
Qui ont mon pere et mon oncle mordri.
 Ou les querrai quant les ai trovés ci?
Frans chevalier, car i alons ferir."
- 20 Girbers l'oï, a poi n'esrage vis.
 Tanreme(n)t plore des biax iex de son vis,
 De ce que dist Hernaus li Poitevins.
 --Certes," dist il, "cis glos nos a assis."
 Tandî sa main, si a Hernaut saisi.
- 25 Par mautalent le trait arriere li,
Que devant lui l'a fait arier venir.
 Derier l'enchaue li bons vasaus Davis,
 Gaides et Poinces et lor peres Thieris.
Et Loheranc se sunt deriere mis
- 30 Por eaus deffendre et Hernaut garantir.
 152b, 1 De cel besoing se departent iqui.
 Arier l'enmainnent, a guise d'onme pris.
 Bordelois chacent, Loherain sunt fui.
 Au pont an vinrent ausi con desconfit.
- 5 Antre la barre et le pont torneïs
 Une aige i vint qui descent par conduit.
 D'une seule arche estoit li pons bastis.
 Laens suet on les borjois maintenir.
 Les gens Fromont les enchaucierent si,
- 10 De ci au pont le ont ariere mis.
Nus coars hons n'i tornast por Paris.
 Or vos doit on nomer le plus hardi:
 Li dus Girbers est primerains gainchis.
 Son escu torne devant ses anemis
- 15 Et de la lance devant enmi le vis.
 Dist a ses hommes: "Alés tout a loisir.
Vos n'avés garde tant con je soie vis.
 Se dex me garde et tient par sa merci."
Molt plaint Girbers Rigaut dou Plasseïs.
- 20 Icil fu fiz au bon villain Hervi.
 --Tant mar i fustes, frans chevaliers gentis!
 Se dales moi vos eüsse ici,
 N'eüsse garde de tos mes anemis.
 Hai! Guillaumes, tant vos devons haïr!
- 25 Vos l'oceïste devant moi molt marris.
 Jou vengerai, se Deu plaist et je vif."
 Gion de Lans va en l'escu ferir.
 Le destrier broche, qui les grans saus porprist.
 Cil est cosins Fromont le posteïs.

- 152b, 30 Le fer de lance li mist parmi le pis.
 152c, 1 Tant con tint l'ante, l'abati mort souvin.
 Au pont repaire, s'a le destrier gainchi.
Par la bataille ez poingnant Fromondins,
 Ensemble o lui Guillaumes de Monclin,
 5 Et avec lui si fu ses fiz Garins.
Girbers le voit, si regarda Gerin.
Bien sot chascuns le panser son ami.
Gerins regarde Hernaut le palasin.
Girbers lait coure le bon destrier de pris,
 10 Si va jouter au conte Fromondin.
 Li bons vasaus n'i a mie failli,
 Mais desvoies fu .i. poi au ferir.
 Faut a Fromont, mais le destrier feri.
 Or set il bien qu'a l'entrepanre tint,
 15 Con ne touchoit a cel tans le roncín.
 Le fort espié li mist parmi le pis.
 Li bons destriers, quant la plaie senti,
 Molt cointement l'acoste a lor venir.
 Les grosses lances se prese(n)tent as pis.
 20 Li bon destrier s'antrecontrerent si,
Et li vassal et de cors et de pis
Et des genous et des escus voutis,
Que il s'abatent et li destrier ausi.
 Li bons destriers sor les garres chaï,
 25 Et li Girbert demora mor iqui.
 Li dus descent quant le vit abati.
 Cele part court ou Fromondin choisi.
 Se il poist a l'espee avenir,
 Molt volentiers la teste li tolist.
 30 Quant li destriers li est en pies saillis,
 152d, 1 Fromondins monte et d'enqui s'est partis.
 Dont laisse coure Guillaumes de Monclin.
 S'ala juster au fil Begon, Gerin,
Et li frans hon referi lui ausi.
 5 Grans cos se donnent sor les escus votis.
 Desor les boucles les ont frais et maumis.
 Li fer arestent sor les haubers treslis.
 Les lances brisent, s'en volent li esclis.
 Outre s'en passent, que nus d'eaus n'i cheï.
 10 Espees traites, ont les destriers gainchis.
 Au rencontrer se coururent ferir.
 Grans cos se donnent sor les araines brunis
Que flors et pieres en font aval cheïr,
Qui font les hantes des cercles departir,
 15 Que par les las les convenoit tenir.
 Si lor enpandent li quarrel sor le vis.
 Saus et suors lor a moillie le pis.
 Tant se combatent ensamble li marchis
Que par lor gré sunt le jor departi.
 20 Dont laisse coure Hernaus li Poitevis.
 S'ala jouter a l'orguillox Garin,
 Le fil Guillaume, le signor de Monclin.

- 152d, 23 Grans (cos) se dounent devant a lor venir.
 Les blasons fandent et les escus votis.
- 25 Haubers ont bons que maille n'an ronpi.
 Les lances brisent s'en volent li esclis.
 Li bon destrier s'antrecontrerent sis
Et li vassal et de cors et de pis,
Que il s'abatent et li destrier ausi.
- 30 Andui s'abatent li chevalier gentil.
- 153a, 1 Andui se painnent li chevalier gentil,
Que l'uns ne l'autres ne parole ne vit,
 Ne l'uns ne sot que li autres devint.
 Se longement les i le-st gesir
- 5 Mien ensiant qu'il il fuissent requis.
 Car de .ii. pars i avoit anemis.
 La ot mestier chascuns de ses amis.
 Li Loheranc vienent au palasin.
 Pasmé le truevent, mort le quident tenir.
- 10 D'unne aige froide li arousalent le vis.
 L'anfes repaire, si geta .i. souspir.
 Apres se plaint et a fait autres cris.
 Parmi la bouche li sans vermaus li ist.
 Loherain plorent, s'unt saisi le meschin.
- 15 Entr'eus l'enportent par le pont torneïs.
 Li quens Guillaumes vint poignant a son fil.
 Sor lui trova Girbert le fil Garin,
Gaidon et Poince et le preu Thieri,
Qui li cuidoiient le chief dou bu tollir.
- 20 A lui rescoure i ot tel foleïs,
 Tant hante fraite et tant escu croissi,
 Tant bon hauberc derout et dessarci,
 Tant chevalier trebuchier et chaïr!
 A la rescouse vint Fromons li floris
- 25 O .iiii. contes et bien chevalier mil.
 Li Loheranc nes porent plus soffrir.
Girbers monta sor .i. destrier qu'il vit.
 Assamblé sunt, sachiés, por departir,
 Mais il i ont perdu au revenir.
- 30 Dos li veneres est les Guiman gainchis.
- 153b, 1 Por encontrer ceus qui les mainnent si.
 Devant les autres vait joster a Landri.
 Cil fu cosins Fromont le posteïs.
 Il s'entrabatent enmi le plasseïs.
- 5 Fromons s'areste, s'a le veneor pris
Et tant l'espee Guillaume de Monclin.
 Car il n'i vit si preu ne si hardi
 Ne si loial por sa vie garir.
 Adonques fu molt grans li fereïs.
- 10 Girbers s'an torne, si va Doon tenir.
 "Castel" escrie, "franc chevaliers gentil."
 Entre Doon et celui qui le tint
 Est li vasaus adreciés por ferir.
 Doon estort et li vasaus cheï.

- 153b, 15 Girbers s'abaisse, par le hauberc l'a pris.
 Amont le lieve sor ses pies le ramis.
 Mener l'en cuide, mais il i a failli.
 Cil s'en tornerent, qui fuient anemis.
 Adonc assamblent li mortel anemi.
- 20 Ou vuelle ou non li font l'estal guerpir.
 Vais s'ent Girbers correciés et marris.
 Doon i lai-sent, molt le font a envis.
 Li Bordeloi li font l'estor guerpir.
Par l'estor le chassent par air
- 25 Et au chastel sunt Loherain gainchi.
 Cloent la porte et le pont torneïs,
 Puis se desarment es ombres des olis.
 Sor la grant tor monterent par la vis.
 Si vont mangier, car bien l'ont deservi,
 Car l'engient ont trestout ars et bruï,
- 30 L'angingneor detranchié et ocis.
 Plus ont perdu que il n'i ont conquis,
 Car navrés fu et Hernaut et Gerins
 Et sous Girbert ont son cheval ocis,
- 153c, 1 .i. buen destrier dou puis de Monsenis.
 N'i vosist estre por .i. mui d'argent fin.
 Dou Maigremor n'avoit il mi enqui.
Gerbers le fait garder et sousterin
Por sa grant guerre que il vult traire a fin.
- 10 Dos li veneres fu retenus et pris.
 Ou tres Fromont l'ont tout armé assis.
 Il li deslacent le vert elme bruni,
 Dou dos li traient le bon hauberc treslis;
 Il remest saingles ou bliaut de samis.
- 15 Gros par les espauls, larges parmi le pis,
Par les costes fu bien fas et chenis,
 Bien faites jambes et les pies bien votis.
 Blanche ot la char con est la flors de lis.
 Le chief chenu et coloré le vis.
- 20 Ainz chevalier plus avenant ne vis.
 An pies sailli Fromons li posteïs.
 L'espee traite, le chief li vot tollir,
 Quant le rescoust Guillaumes de Monclin.
 --Que vues tu faire, Judas Deu anemis?
- 25 Qui doit ocire prodonme quant il l'a pris?
 Car te ramenbre qu'en prison t'ot Garins,
 Li Loherans, dont tu fais guerre au fil,
 Dos li veneres de la mort te gari.
 Ancor soit il au duc Girbert cosins,
- 30 Consilliers est dant Hernaut le meschin.
 153d, 1 Par lui raron de nos millors amis,
 Se de la guerre en avoient nul pris.
 Quant Fromons voit que verité a dit,
 Si l'a laissié dedens son tref ansi.
- 5 Fors va dou tref, que ne la puet veïr.

- 153d, 6 Li viex Fromons est issus de son tre.
De mautalent iriés et abosmés,
Que ne li lait le veneor tuer.
Guillaume a de Monclin apellé,
10 Et dant Antiaume et l'orguillox outré,
Et Giboin de la Nueve Freté.
--Signor," fait il, "quel consel me donré
Des Loherans qui Dex puist mal doner?
Il me cuidoient del tout desirerter.
15 La merci Deu, je mes sui bien gardés.
Begon lor pere lor ai ge mort geté.
Garin son frere refis je autretel.
Girbert son fil ai ge si demené,
De toute honor n'i li est plus remes
20 Que ceste tor ou je l'ai anserré.
Laiens est, bien le vos ai mostré.
Por Deu vos pri de lui gaitier pansé(s),
Car qui de guerre a tel prince anserré
Molt se doit bien de lui gaitier pene(r).
25 Prex est Girbers et chevaliers menbrés.
Gerin le duc ne doit nus hons blasmer.
Teus est Hernaus que vos tuit le savés,
Puis que il a le chief de lui armé,
L'auberc vestu et cint le branc letre,
30 Et que il est sor son cheval monté,
154a, 1 L'escu au col et l'espié au costé,
Et il vos a en bataille trové,
Et il se puet envers vos assambler,
Petis li samble li plus grans jors d'esté.
5 Il n'en est pas legiers a desarmer.
Sans vilonnie ne la puis je blasmer.
Ainz ne vi gent de tel sens apresté.
Je ne sai onques quant il ont povreté.
Tos jors ont il le bel defors mostré.
10 Que a m'amor le poroit atorner,
Je ne querroie la guerre avant aler.
Mais d'unne chose me sui je bien gardé:
Dou roi Pepin, que Girbers a mandé.
Se por le pere doit on le fil amer,
15 Molt (est) Girbers dou roi Pepin amés.
En mainte terre l'a servi comme bers.
Si li envoie tout son riche barné.
Mois convenra le siege remuer.
Contre Francois ne poroie durer."
20 Et dist Guillaumes de Monclin: "Antendé(s).
Mors est Garins et a sa fin alé.
Tot son service a li rois oblié.
Et neporquant se paor en avés,
Mandés le roi salus et amisté.
25 Qu'aidier vos vaingne, car mestier en avés.
Et se il cuide que il en fust blasmé,
Par lui se taingne, nos ne queronmes el.

- 154a, 28 Que nos ne vingne nuire ne anconbrer
 Jusqu'a .iiii. an an soient bien passé.
 Dunt verra bien de nos la verité,
- 154b, 1 Qui plus aura son anemi grevé.
 Envoies li .c. destrier sejornés,
 .c. palefrois et .c. murs afeutrés,
 Et .c. haubers et .c. hiaumes gemés,
 5 Et cent espees et .c. escus listés,
 .i. mui de poivre por mangier contraer,
 Et .i. lupart et .ii. ors enchainnés,
 Et mil mars d'or en balance pesé,
 Et .xx. ostoirs et .xx. faucons mués.
 10 Le roi de France connissons nos a tel,
 Que por avoir fait princes maint plait tel,
 Que a ses oirs est sovent ranprové."

APPENDIX IV

GIRBERT DE MES: THE DEATH OF MORANT (MS. M, FOLIOS 134a, 18 - 137b, 17)

- 134a, 18 Que que parolent li grant et li petit,
 Ez vos Girbert le Loherain ou vint
 20 Et le Borgoin qu(i) par le main le tint;
 Après revint et Hernaüs et Gerins.
 De chevaliers tos li palais enplis.
 Quant li rois vit Girbert si li a dit:
 "Dans Loherains, donc venés vos ensi?
 25 De vos convines deüsse bien sentir.
 Sans nos consaus estes ce m'est avis."
 Respont Girbers: "Par le cors Saint Denis,
 De cest affaire ne me fu il riens dit.
 Quant me mandi Miles de Lavardin
 30 Qu'il vos a mort le conte Bauduin,
 134b, 1 Pris avons Lans et trestout le païs;
 Par toute Flandres avomes le feu mis.
 S'ai converti Aliaume mon cousin;
 Relenqui a Fromont le posteif."
 5 Or laisserons ester de Girbert ci,
 Quant lius en iert si porons revertir,
 Et chanterons de Fromont le marchis
 Et de Guillaume l'orguillox de Monclin.
 A Fromont vait .i. mes et si li dist
 10 Sa terre est arse et gastes ses païs.
 A l'asambler qui devant Douai vint,
 La fu ocis li Flamains Bauduins.
 "Renoïés est Aliaumes li gentis,
 Votre fillastre que vos avés nori;
 15 Au Loherain en est droit revertis."
 --Nate que nate," Fromons li respondi,
 De sa nature ne se puet nus partir."
 Atant ez vos le damoisel Garin;
 Fiz est Guillaume l'orguillox de Monclin.
 20 Orguillox ainz plus felon ne vi.
 Ou voit son oncle, fierement li a dit:
 "Par Deu, Fromont, molt vos voi esbahi.
 An ceste terre consantés .iii. chaitis.
 Se vos fuissiés ites comme on dist,
 25 Bien a .iii. ans que fuissent mort ou pris.
 Adoubés moi, oncle," ce dist Garins.
 Et dist Fromons: "Valantiers biaus amis.
 Or faites tos, bien en puissiés joïr.
 Si vos alés costoier et vestir."
 30 Et dist Garins: "Tout a votre plaisir."
 134c, 1 Et dit Garins: "Tout a votre plaisir."
 Tres qu'a l'ostel ne prist il onques fin.

- 134c, 3 Il est baigniés, puis a les dras vestis.
On li amainne .i. bon cheval de pris.
- 5 A la cort vint conraés et garnis.
Ancontre vont li grant et li petit.
Et les nouvelles vinrent au Plasseïs:
Chevalier est li orguillex Garins.
Rigaüs apelle Morant, si li a dit:
- 10 "Issons nos ent, biax frere, je vos pri,
Sor les chevax corans et arrabis."
Et dist Rigaüs: "Volantiers au matin."
Tant atendirent que li iors esclarci
Que dou plaissie en issirent .vii.xx.
- 15 N'i ot chelui sor cheval ne seïst,
Grans et lancans et isnel et hardis.
Devant Bordele ensamble sunt verti
Et enbuschié en .i. bruel de sapin.
.x. garsons prenent, s'es ont avant tramis.
- 20 Devant Bordele sunt anforcié li cri.
La gaité corne tantost con il les vit.
--Issiés vos ant, franc chevalier (gentil)!
Parmi la ville est enforciés li cris.
Tant blanc haubert i poissiés veïr,
- 25 Lacier tant elme et tant cheval covrir,
Tant chevalier a son ostel venir.
Dou mostier vint li orguillox Garins
Et sa compaigne chevaliers .iiii.xx.
Quant oit la noise molt en fu effraïs.
- 30 --Que puet ce estre?" l'anfes Garins a dit.
134d, 1 --En non Deu, sire, bien la poés oïr:
Or vos requiret Morans et Rigaudins."
Et dist Garins: "Mal puissent il venir.
Si feront il se Deu plaist et je vif."
- 5 A son ostel vint son haberc vestir
Et apres lui s'armerent li marchis;
Puis s'an issirent par la porte Sanguin.
Tres qu'a Rigaut ne present onques fin,
Qui ou bruellet estoit .i. poi quartis.
- 10 Moranz a dit: "Je voi la ja Garin;
A grant folie voi venir le meschin.
Il santira mon espié poitevin."
Et dist Morans: "Par le cors Saint Martin,
Otroiés moi la iouste dou meschin."
- 15 Et dist Rigaüs: "Volantiers, biax amis."
Et Morans broche le bon cheval de pris,
Brandist la hante de l'espié poitevin.
Tant con il pot randoner et venir,
An son escu ala ferir Garin.
- 20 Tranche le cuir et le ais fait croissir.
Desus le bras li fait l'escu flatir.
La dure terre li avoit fait santir.
Le cheval (tire) par la regne a or fin;
Si le bailla .i. sien povre cosin.

- 134d, 25 A la rescousse dou damises Garin
Poingnent ensamble chevalier .iiii.xx.
 La veïssiés commencier .i. hustin
Et tant cheval par la bande fuïr.
 Desor Morant viennent la gent Garin.
 30 Desoz lui ont son bon cheval ocis.
 135a, 1 Ja l'eüssent detranchié et ocis
Quant vint Guirés a .xv. fer vestis.
 Il i mostra comment il set ferir.
 Sus en la presse s'est et fichiés et mis.
 5 Destre et senestre commensa a ferir.
 Cope visages et bras et poins et pis.
 Cui il consuit toz est de la mort fiz.
 Morant remonte qui qu'en doie abelir
Et quant li bers fu ou cheval assis,
 10 Qui estoit d'armes fiers et volenteïs,
 Ne fuist si liés qui li donast Paris.
 Vers eaus s'adrece, d'ire mautalentis.
 Ret(e)nus fuist li damoisiaus gentis,
Que desor lui fu grant li poingneïs,
 15 Mais l'anfes trait le branc d'acier forbi.
 La se deffent con chevalier gentis.
 Mais sa deffense li valust molt petit.
Quant la novelle a dant Guillaume en vint
Qu'asamblé sunt Forques et Rosselins
 20 Et Galerans et ses freres Gaudins
Et Sansonnes et Hues l'orfenins
Et Clarenbas et li prex Josselins,
 --Dex," dist Guillaumes l'orguillox de Monclin,
 "Sainte Marie, car me sauvés mon fil,
 25 Que il n'i soit detranchiés et ocis.
 Se le perdoie par le cors Saint Denis,
 Jamais nul ior ne quier terre tenir.
 Moïne seroie au mostier Saint Moris."
 --Issons nos ent, oncles," dist Fromondins.
 30 --Molt volantiers," li quens Guillaumes dist.
 135b, 1 Parmi ces rues en veïssiés .vii.xx.
 Les blans haubers endosse(r) et vestir.
 Hors sunt issi sour les chevaus de pris.
 Li quens Guillaumes et li prex Fromo(n)dins;
 5 Jusqu'a l'estor ne prisent onques fin.
Assamblé sunt, les lances font croissir,
 Les bons escus esquarteler parmi.
 La veïssiés fier encontre venir.
 Dex, le fait li vassaus Morandins
 10 As durs encontres et as chaples tenir!
Parmi la bouche li sans li saut a fil
Et la suors qui va aval son vis.
Main cop i done et maint i en ait pris.
 Li quens Guillaumes, li sires de Monclin,
 15 S'est arrestés as merveilles qu'il vit.
 Dist l'uns a l'autre: "Quel chevalier a ci!

- 135b, 17 Sous ciel n'a honme qui le poïst soffrir."
 --Corons lor sure, peres," ce dit Garins.
 Et cil respont: "Volantiers, biaux dous fiz."
 20 De toutes pars commencent a ferir.
 Qui donc veïst Guillaume de Monclin,
 De jousté lui son bel enfant Garin,
 Ces grosses lances pecoier et tenir,
 Faucon, Huon, Guichart, et Savari,
 25 Des brans d'acier sor ces hiaumes ferir
 Et ces haubers de vermel sanc covrir!
 Des icelle ore que damedex nasqui,
 De tant de gent ne fu de fereïs!
 Cil en fuirent qui nes porent soffrir;
 30 L'estor guerpirent por lor cor garantir.
 135c, 1 Desconfit fuissent quant Rigaüs lor i vint,
 Sor le destrier qui d'Alemaingne vint
 Qui ot covert et col et teste et pis,
 De jousté lui Guré et Morandin.
 5 Parmi .i. val vint lor pere Hervis;
 Blanche ot la barbe qui li gist sor le pis.
 Sure lor cort, dunt fu grant li hustins.
 Dou cri qu'il mainent et as brais et as cris
 Font la canpaingne et bondir et tantir.
 10 As Bordelois font la place guerpier;
 Parmi les barres les firent ens fatir,
 Mais a l'entrer en i ot molt d'ocis.
 Retenus fuit Guillaumes de Monclin
 Ne fuist ses fiz li damoisiaus Gerins
 15 Qui fierement desor son pere vint.
 Le cheval prant, si l'anmainne d'enqui;
 Trestout a pié l'out en la ville mis.
 Devant la barre veïssiés grant estrit.
 Li bers Rigaüs en fist sa gent partir;
 20 Ariere retorne tout droit ou plasseïs.
 A Blancafort fu Fromons li gentis.
 Molt ot grant duel quant la parole oït
 Des Bordelois qui furent desconfit.
 Il jure Deu et le cors Saint Denis
 25 Ne finera s'ara Huon ocis,
 Lui et Rigaut et l'enfant Morandin.
- Ou plasseïs est Rigaüs retornés,
 Et Bordelois i perdirent assés;
 Molt en i ot de mors et d'aolés,
 30 Des abatus, des chaus, des navreis.
 135d, 1 Li viex Fromons estoit molt airés.
 Il jure Deu qui an crois fu penés,
 Ainz i metrois totes ses herités
 Rigaüs ne soit dou plasseïs getés.
 5 Et dist Garrins: "De folie parlés.
 Fors est la ville que vos ja només.
 Se par engieng ou par conseil n'ovrés,
 Ja par vo force la dedens n'anterés.

- 135d, 9 Onques n'oï tos l'ore que fui nés,
 10 De tel vasal tesmoingnier ne parler
 Comme Rigaus et Morandins li bers.
 Bien se mostrerent huimain a l'assambler.
 Parmi les barres nos firent ens entrer.
 Tot le plus cointe en covint a suer."
 15 Dist Fromons: "Or le laissiés ester.
 Ce qui est fait puet bien Dex amender."
 Hui mais devons a Rigaut retorne
 Qui fait sa gent partir et deviser.
 A mont Gironde en fait Morant aler
 20 Et bien .xl. qui toit sunt bachelier
 Por le chastel et la ville garder.
 Mais Fromons fait ses espies aler
 Por le convine veïr et esgarder.
 De Morant sorent quel part il dut torner
 25 Et ou il doit chevauchier et errer.
 Ce dist Guillaumes li gentis et li bers:
 "Faisons no gent hastivemen monter,
 Sor les somiers les armures porter;
 A mont Gironde les faisons tost aler.
 30 Je connois tant Morant le bachelier;
 136a, 1 Corajex est et hardis con sainglers.
 S'estiens mil a nos armes porter,
 Si venroit il a trestos assambler.
 Alans apres sam plus de l'arester."
 5 Et cil respondent: "Ne devons contrestre."
 Il s'antornerent quant il dut ajorner
 Et chevauchierent a la lune et au cler
 Jusqu'a matin que il dut ajorner.
 En .i. bruellet font lor gent assambler.
 10 Illuecs font lor haubers destrosser.
 Endroit la tiece quant li solaus fu clers
 Armé se sunt n'i a que demorer.
 Guillaumes appelle Bauduin d'Auviller
 Et le sien fil que il pot tant amer:
 15 --Alés avant por la noise lever,
 Se a l'agaît les poiemes mener,
 Si les porriens ocire et afoier.
 Ne vos chaut nies de aus a behorder.
 Ainz vos laissiés et chacier et bouter."
 20 Et cil s'antornent quant il oient parler.
 Ne sunt que .x., mais je ne sais nomer;
 Fierent as portes si font le cri lever.
 Morans saut su, qui n'a soing d'arester.
 Isnelement se corut adouber.
 25 Son bon cheval li firent amener.
 Isnelement font le pont avaler.
 Hors s'en issirent .xl. bachelier,
 Et les .xx. laissent por le chastel garder.
 Biax sire Dex, qui tout as as aimer,
 30 Si grant dolor m'orés huimais conter!

- 136b, 1 Devant les autres c'on ne puist geter,
 S'en va Morans, li prex, por assamblar.
 A sa vois haute conmenca a crier:
 "Tornés Garins, s'estes bons bachelers!
 5 S'an fuiant muers, foi que doi Deu porter,
 A ton linage le pora renprover."
 Garins torna, ne pot puis andurer,
 Et Morans vint quanqu'il pot randonner,
 Et si le fiert, l'escu li fait troer;
 10 Encontre terre fist le vasal verser.
 Puis fiert Symon, qui fu nés d'Aviler,
 Dou branc d'acier li va tel cop doner
 Tote l'espaule li fist dou bu sevrer.
 Antor Fraincois vai Poinson encontrer.
 15 La teste en fait a la terre voler.
 Li agais saut qui trop puet demorer;
 De toutes pars les vont anvironner.
- Quant Morans voit dant Guillaume venir,
 Plus le desire que faucons la pertris.
 20 Devant lui garde, vit .i. espié gesir;
 De son cheval s'abaisse, si le prist
 Et fiert Guillaume l'orguillox de Monclin.
 L'escu li a sor la bocle malmis.
 Li blans haubers n'i vaut .i. angevin.
 25 Si li cope le pelison hermin
 Et la chemise qui estoit de samis.
 Tant roidement dou cheval l'abati,
 Si bien l'enpoint, le vassal fait cheïr,
 C'une des cuisses li a brisié parmi.
 30 "Chastel" escrie ses chevaliers gentis.
 136c, 1 --Sainte Marie, que or n'est Rigaüs ci!
 Ja fuissent mort mi mortel anemi!"
 Après lui vont li chevalier gentil.
 La veïssiés .i. estor esbaudir,
 5 Tant hante fraite et tant escu croisir,
 Tant bon cheval cont(re) terre flatir!
 Ja i fuist mors Guillaumes de Monclin
 Ne fuist l'agait au conte Fromondin,
 Et ne porquant si perdi de son lin:
 10 Li prex Gautiers et li prex Banscelins.
 Ez per le ranc l'orguillox Garins.
 A sa vois haute a escrier se prist:
 "Fiz a putain," dist il a Morandi,
 Hui est li jors que de vos sera fins."
 15 Morans l'entent, a poi n'esrage vis.
 .i. chevalier va en l'estor ferir,
 De la maisnie Guillaume de Monclin.
 Molt durement en pesa a Garin.
 Ens en l'estor s'est plongiés Fromondins.
 20 Durement vint, si fait les rans fremir.
 La veïssiés grosse lances croissir.

- 136c, 22 Molt durement ont grevé Morandin,
 Que de ses hommes ont ocis .xxxvi.
 Ne sunt que .iiii., damedex lor aït,
 25 Qui de la virge en Beliant nasqui.
 Navrés i fu li vassaus Morandins,
 Parmi le cors de .iii. espiés forbis,
 Et li chevaus refu de .iii. laidis.
 Or voit li bers que n'i pora garir.
 30 Deu reclama qui onques ne menti,
 136d, 1 Que il li doinst seul itant de respit,
 Que veoir puisse son pere le gentil,
 Lui et son frere et sa mere autresi,
 "La douce dame qui soef me nori."
 5 Li curs li lieve et dreca en son pis.
 Si s'aficha as estriers a or fin.
 Si reprant cuer li bers por bien ferir.
 Co(pe) cervelles et bras et poins et pis.
 Cui il consuit tos est de la mort fis.
 10 Hors de la presse maugré eaus est gainchis.
 Au dos li suient molt tost si anemi.
 Desor la selle vit ses boiaus gesir.
 L'escu geta ne li chaut qui preïst,
 Mais le bon branc ne volt il pas guerpir.
 15 Adonc l'enchaue l'orguillox Fromondins;
 Formant se painne Guillaumes et Garins,
 Mais ne lor vaut vaillant .i. angevin.
 Dex, con l'enporte li bons chevax de pris!
 Jusqu'a Plaissié ne prist il onques fin.
 20 Parmi les rues a son ostel an vint.
 Devant la sale que ses chiers peres fist,
 Se lait chaoir dou bon cheval de pris.
 Ez vos sa mere qui devant lui en vint
 Et ses chiers peres qui l'ot engenuï,
 25 Rigaus li prex et Guimers li marchis.
 Molt sunt dolant quant virent lor ami.
 --Fiz," dist li peres, "por quoi t'angenuï?
 Or sui dolans, onques mais ne fui si.
 Molt corte joie avons eu de ti."
 30 Dist Morans: "Sire, por amor Deu merci,
 137a, 1 Confession vos requie et depri.
 Grans duels seroit si je moroie ensi."
 Font .i. provoire tot maintenant venir.
 Bien fu confes la damedeu merci.
 5 L'arme s'en va et li cors s'estendi.
 Lors commenca et la noise et li cris.
 Pasme li mere et li peres ausi.
 Dist Rigaus: "Frere, confait damage a ci.
 Quant (vos) avoie armé de jousté mi
 10 Et vos estiés ou destrier arrabi,
 Ne dotiens homme qui soit vis.
 Las! moi dolant, que porai devenir?"
 Tout maintenant l'ont fait ensevelir

- 137a, 14 An une biere dedens le mostrier mis.
 15 Plus de .xx. crois sunt antor lui assis.
 Clers et provoires i ot .xl. iqui;
 N'i ot celui son sautier ne tenist,
Et prient Diu que de l'arme ait merci.
Et londemain, ainz pastant miedi,
 20 L'ont anterr  au mostier Saint Seurin.
 Ainz que venissent ariere ou plasseis,
 Lor a Riga  .iii. chevalier ocis,
 Cosins germaines Fromont le posteis.
 Molt fut dolans Rigaudins li meschins;
 25 Morant regrete con ja por s o r:
 "Ha! Morant frere, or sonmes departi!"
 --Sainte Marie," ce dist li dus Hervis,
 "Que porrai faire, que porrai devenir?
 N'ai que Rigaut; li autre sunt ocis."
 30 --Laissi s ester, sire," Riga  a dit,
 137b, 1 "A grant duel faire ainz gaignier ne vi.
 Mand s Grebert et Hernaut et Gerin
 Mors est Richars li chevalier gentis.
 Se il voloient venir en ces pa s
 5 Por faire guerre lor mort s anemis,
 Cist chastiax est molt fors, la Deu merci;
 Ass s i a et pain et char et vin."

VITA

Barbara L. Schurfranz was born on July 27, 1939, in Derby, Connecticut. She attended Smith College, Northampton, Massachusetts, studied in France during her junior year and obtained her Bachelor of Arts degree in 1961. In 1962 she received the degree of Master of Arts in French from the University of Arkansas and in 1966 the degree of Master of Arts in German from the same institution. She was an instructor in French at the University of Wichita in 1962-63, and since 1968 has been a member of the faculty of the Foreign Language Department at Southern University, Baton Rouge. She is the wife of Dr. Robert L. Schurfranz, Associate Professor of French at Louisiana State University, Baton Rouge.